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"THAIS" PROVIDES COLORFUL OPENING FOR NEW SEASON AT METROPOLITAN

Inaugural Night Comes Week Earlier Than Usual at Opera Temple—Jeritza, in Title Part, Honored for Second Year in Succession—Whitehill and Tokatyan Other Protagonists in Brilliant Performance—Great Audience Gives Warm Greeting to Principals and Ensemble

OPERA returned to its own on Monday evening, when the Metropolitan Opera House reopened its portals for the forty-first year. Brilliant and of a festive nature the opening night at the vast red-and-gold temple of opera always is, and this year's inaugural performance of "Thais" was no exception to the rule. The present season will be a week longer than usual, opening as it does a week earlier, and this will avoid the conflict that has hitherto occurred between the Metropolitan beginning and that of the Horse Show. Now, presumably, Fashion will find its chairs before the first act has run its full course.

The choice of Jules Massenet's "Thais" marks the first time that this popular piece has begun a season at the Metropolitan. Indeed, the work is not very long in the repertory of the Broadway house. Geraldine Farrar, for whom it was installed, has been succeeded in the title rôle by Maria Jeritza, who was the *Thais* this week. The *Athanaël* was Clarence Whitehill, and the *Nicias* Armand Tokatyan. Neither a powerful nor a genuinely interesting work on the musical side, "Thais" manages to exert a very real public appeal. Weighing everything, it is, after all, well adapted as an opening work; it is colorful, its melodies are as plentiful as they are suave, and it affords excellent opportunities both histrionic and vocal for the main protagonists, besides calling for the brilliant ensembles which the Metropolitan finds among its strongest cards. Incidentally, "Thais" is very nearly that *rara avis*—a no-tenor opera, its chief protagonists being a soprano and baritone. And last, the time was right for according a French work the honor of opening the season.

In the fifteen years of his consulship Mr. Gatti has thrice opened the season with "Aida," twice each with "Tosca" and "Gloconda," once each with "Masked Ball," "Manon Lescaut" and "Traviata." French works chosen by him as opening vehicles included "Samson et Dalila," "Pearl Fishers" and "La Juive." To date Italian works have preponderated.

A Brilliant Performance

The performance had all the imposing brilliance and remarkable smoothness that Metropolitan patrons have come to take as a matter of course. The principals were very near their best, the orchestra played with precision and rich

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Photo by Mishkin

CECIL ARDEN

American Mezzo-Soprano of the Metropolitan Opera Company, Whose Vocal Gifts, Coupled with Her Energy and Ability as Her Own Manager, Have Brought Her Success on the Concert Stage. (See Page 10)

Chicago Hears First U. S. Performances of "Die Toten Augen" and "Evangelimann"

CHICAGO, Nov. 3.—The first week of the Wagnerian Opera Company's engagement at the Great Northern Theater brought the American premières of Eugen d'Albert's "Die Toten Augen" and Wilhelm Kienzl's "Der Evangelimann."

The season opened with a performance of "Die Meistersinger" on Sunday eve-

ning last, and the d'Albert work, on Thursday night, was the first novelty.

If anyone in the audience expected to hear a great masterpiece, he was disappointed. Yet the opera stands on firm ground and has a great deal of real merit. This arises, first, from the fact that it has a quite inescapable melodic

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ST. LOUIS GAINS FUND OF \$300,000 FOR SYMPHONY IN WEEK'S CAMPAIGN

Will Continue Effort Until Guarantee of \$500,000 Insures Activities for Three Years—Intensive Effort by Fifty-one Teams Produces 1100 Subscriptions—Mayor Praises Orchestra in Proclamation—Mrs. Lyons Speaks at Opening Banquet—Enthusiasm Runs High at First Concert—Record Seat Sale Reported

ST. LOUIS, Mo., Nov. 3.—With the object of securing a fund of \$500,000 to guarantee the activities of the St. Louis Symphony for three years, a campaign was launched on Monday. A week of intensive work resulted in 1100 subscriptions, totaling \$300,000. The immediate response was beyond all expectations, and it has been decided to continue the drive until the full sum has been raised.

Even more thoroughly than the actual results indicate, the week's effort has convinced the city of the value of the orchestra as a civic asset, and the future of the organization beyond the three-year period seems assured. St. Louis would as soon think of giving up its municipal theater, zoo or art museum as entertain the notion of surrendering the orchestra.

The success of the campaign is due to a devoted band of men and women, members of the Symphony Society, who have given unselfishly of their time for many weeks past, organizing and planning. Frank P. Crunden was the general chairman and his principal aids were George D. Markham, Oliver F. Richards, Hugo Koehler, J. Lionberger Davis, Mrs. Charles M. Rice, Mrs. O. K. Bovard, Mrs. George Gellhorn, Mrs. M. A. Goldstein, Mrs. Horace Rumsey, Mrs. William Schevill, Eric Bernays and Sam D. Conant. A. W. Jones was campaign manager, and W. M. Ledbetter director of publicity.

Fifty-one teams took part in the drive, the various team captains reporting to four divisional directors each day, and these divisional directors reporting in turn to the chief team director, Mrs. Rice. Luncheons were held daily at the Statler Hotel, where between 300 and 400 team workers met to make reports and exchange experiences.

On the opening day, Mrs. John F. Lyons of Fort Worth, Tex., president of the National Federation of Music Clubs, John L. Johnston and J. Lionberger Davis, St. Louis bankers, addressed a banquet gathering. Letters and telegrams wishing success were received from Clarence H. Mackay, president of the Board of Directors of the Philharmonic Society of New York; John L. Severance, of Cleveland; Edward Bok and Leopold Stokowski, of Philadelphia; Gen. Charles G. Dawes, of Chicago; Mrs. Frank A. Seiberling, of Akron, Ohio; George Eastman, of Rochester, N. Y.; and William H. Murphy, president of the Detroit Symphony Society. Mr. Crunden, who presided, announced that John

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Gatti Begins Sixteenth Year of Consulship with 'Thais'

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tone, the chorus and ballet discharged their duties with zeal and competence. An audience which crowded every nook and cranny of the vast auditorium witnessed the representation of the French work with evident joy and applauded on every occasion.

Mme. Jeritza has been signally honored since she joined the Metropolitan's personnel. Although the present season is only her third as a member of the institution, she has now twice been chosen as prima donna for the opening performance. Last year she enacted the part of *Tosca*. Such a distinction falls rarely to a comparatively new artist, but in this case it is readily understandable. Mme. Jeritza is a first-rate artist, magnetic, spirited, exerting a strong popular appeal, and possessing a really beautiful voice. In the vulgar vernacular, she "puts it over." Such an artist is a treasure to an impresario, and Mr. Gatti-Casazza, the Metropolitan's clever consul, has been swift to make full use of this singer's talents. Mme. Jeritza sang the part of *Thais* on opening night with abounding spirit, charm and vocal opulence, and threw herself into the histrionic interpretation of the redeemed courtesan with marked enthusiasm. If the famous disrobing scene at the close of Act I was an affair of more mildness and modesty than the authors intended, her scene with *Athanaël* and the fall at the foot of the statue of Venus in Act II held ample compensation.

Male Principals Admirable

Clarence Whitehill was a thoroughly impressive *Athanaël*. A veteran of many operatic campaigns, the American baritone enacted the rôle of the monk with great force and dramatic power.

The young Armenian tenor, Armand Tokatyan, is being given a well-deserved chance by Mr. Gatti. Although this is but his second year at the Metropolitan, Mr. Tokatyan had the distinction of being chosen for a first-night rôle, and he took good advantage of his opportunity. He played the young man of pleasure commendably and sang the lines in a fresh and pleasant voice.

"Thais"—as has been intimated be-

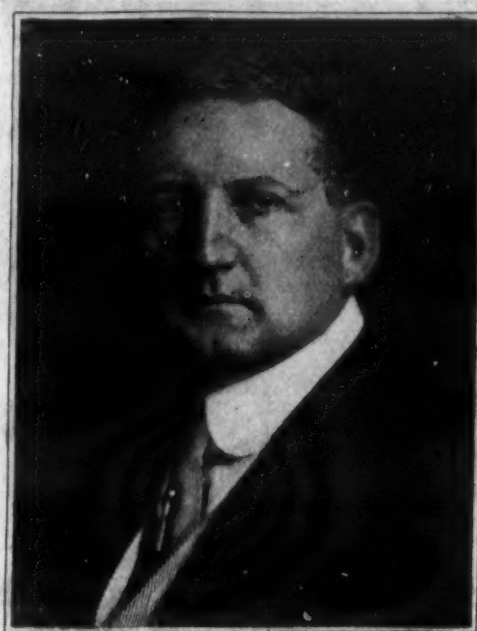


Photo of Mr. Whitehill by Matzene; Mr. Tokatyan © Mishkin

Leading Artists of the Metropolitan's Opening Performance. Upper Left, Clarence Whitehill; Upper Right, Maria Jeritza; Below, Armand Tokatyan



fore—is not a particularly inspired work. In fact, compared to the same composer's "Jongleur," it is rather tedious and its flights toward beauty fall short of the mark. But it is decidedly effective—its pictures are rich and full of a certain fantasy, while its plot is superior to the average. Of the opportunities it affords the chief actors, Mme. Jeritza and Mr. Whitehill took full advantage. The meeting at the house of *Nicias* and the scene in *Thais'* boudoir were finely done and satisfying on the vocal side. Delightful too was *Thais'* song with the mirror, while the later scenes were upon a like level of excellence.

The other members of the cast were Paolo Ananian (*Palemon*), Grace Anthony (*Crobyle*), Minnie Egner (*Myrtale*), Marion Telva (*Albine*) and Vincenzo Reschiglian (*a Servant*). They were uniformly satisfactory. Mr. Haselmans conducted with good results.

The ballet in Act II was another feather in the already full cap of Rosina Galli, who led the ballet corps in a series of colorful dances. BERNARD ROGERS.

Railroads to Engage Musicians for Programs on Trains

A NOVEL plan of several trans-continental railroads to present singers and pianists in programs of entertainment for passengers during long journeys was announced last week by J. E. Horn, president of the Consolidated Orchestras Booking Exchange of New York. It is reported that a number of contracts have been closed by this organization with railways running trains between New York and Chicago and between the latter city and the Pacific Coast, Mr. Horn stated. The entertainment will be given in each case by a girl singer, with a pianist to play accompaniments on a piano of "studio" size.

Collegiate Church. Caruso died in Naples, Aug. 2, 1921, after an illness of eight months.

Cincinnati Conservatory Alumni Plan Scholarship Fund

CINCINNATI, Nov. 3.—The Alumni Association of the Cincinnati Conservatory, numbering 10,000 members in thirty-three States, is arranging a "frolic," to be held at the Conservatory on Nov. 16, in order to raise a memorial scholarship fund, with which to establish the Clara Baur Scholarship. Committees of representative citizens are co-operating with committees from the Conservatory to make the event a success. The scholarship, which will entitle the holder to a year's tuition and all incidental expenses in any department he may select, is being given in recognition of the work of Clara Baur in founding the institution in 1867, and in laying the foundations that have caused it to rank among the foremost musical schools in the country. She died in 1912.

Prizes for Composers Living in Kansas

WICHITA, KAN., Nov. 3.—The Kansas Federation of Music Clubs, which will hold its next annual convention in this city in April, announces its second biennial prize competition for composers of American birth or citizenship resident in Kansas. Four prizes will be awarded—\$75 for a trio for piano, violin and cello in three movements; \$50 for a chorus in four-part harmony for male voices; \$50 for a piano solo, and \$50 for a duet for women's voices. No composer will be allowed to compete in more than one class. Manuscripts must be submitted before Jan. 15, 1924. Correspondence and manuscripts should be sent to Oscar Lofgren, Lindsborg, Kan. T. L. KREBS.

Decreus Appointed Head of Fontainebleau School

Announcement has been made by Francis Rogers, chairman of the American committee of the Fontainebleau School of Music, of the appointment of Camille Decreus as director of the School for the coming year, in place of Max d'Ollone, resigned. Mr. Decreus has been associated with the School as teacher of piano ever since its foundation. He is well known as a concert pianist both in Europe and in this country.

"L'Amico Fritz" at Metropolitan Next Week

Mascagni's "L'Amico Fritz," which has not been given in New York since 1894, will be revived at the Metropolitan on Thursday evening, Nov. 15. Lucrezia Bori will appear as *Susel*, Miguel Fleta as *Fritz* and Merle Alcock will make her debut as a member of the company as *Beppe*. Grace Anthony will be *Catherina* and Giuseppe Danise, the *Rabbi David*. Roberto Moranzoni will conduct. "L'Oracolo" will precede "L'Amico Fritz."

Gifted American Singer Could Get No Help from Juilliard Foundation; Is Quickly Engaged by Wagnerian Opera Company

THE following correspondence explains itself. The letter placed in our hands was written by Mrs. O. B. Campbell to Mrs. Julian Edwards, the well-known veteran musician and music teacher, widow of the late Julian Edwards, the composer. It is as follows:

"As promised, I am sending you outline concerning Miss Marguerite Schuling, mezzo-soprano of Detroit.

"More than a year ago Miss Schuling and her Detroit teacher came into my office to interest me in this girl with a phenomenal voice. I heard her sing and at once told them what I thought about the voice and the girl. I will restate what I said—marvelous voice, great personality, fine musicianship, adequate good looks. If she has the power of stick-to-itiveness, she cannot help but succeed. But the same old story of lack of funds to go forward with necessary preparation for opera.

"I gave her a card of introduction to Dr. Noble of the Juilliard Foundation, feeling sure if he would hear the voice he would arrange a loan fund. But she returned, saying there was no chance there to get help. She made several other attempts to get some financial aid and could not, so she returned to Detroit and took a position in a piano house as saleslady.

"Late in May this year, Mr. Philip Van Loan on a booking tour for the Supreme Concert Management went to Detroit, and the local manager, Mrs. Hurst, called his attention to this girl with a remarkable voice. He took time to hear her and was so impressed with her he asked her to come back and sing for Mr. Moericke, one of the German opera conductors. Mr. Moericke at once

said, 'Come to Germany with me for the summer and study for the Wagnerian rôles, and we will give you your chance.'

"The promise has been kept. Miss Schuling is engaged along with six other Americans by the Wagnerian Opera Company. They are going to have their opportunity.

"Mr. Stransky, when he heard Miss Schuling, pronounced her voice wonderful, and with Mr. Moericke is deeply interested in the success and progress of this young American singer.

"I trust you may find this of enough importance to use it in a news item when you are writing for magazines. We should give credit where it is due.

"OLA B. CAMPBELL."

An effort was made on Monday afternoon to get into touch with Dr. Noble to give him an opportunity to comment upon this letter if he wished to do so, but he was not in his office and the inquirer was informed that he was not likely to be there on Tuesday (Election Day).

Stokowski to Conduct at International Composers' Guild Concert

At its first concert of the season, to be given on Sunday evening, Dec. 2, in the Vanderbilt Theater, New York, the International Composers' Guild will present a program made up wholly of modern music none of which has heretofore been heard in America. The largest and perhaps the most important work on the program is Igor Stravinsky's "Renard" ("The Fox"), a Burlesque from Russian Folk-Tales, for chamber orchestra, with two tenors and two basses personifying The Cock, The Fox, The Cat, The Goat. This will be performed by a group of leading players from the Philadelphia Orchestra, Leo-

pold Stokowski conducting, by special permission of the Board of Directors of the Philadelphia Orchestra, and the vocal parts will be taken by José Delaquerrière and Harold Hansen, tenors, and John Barclay and Hubert Linscott, basses. An article dealing more fully with the plans of the International Composers' Guild for the year's activities will be published in MUSICAL AMERICA next week.

Farrar, Ill in Kansas City, Cancels Concert

KANSAS CITY, MO., Nov. 3.—The projected concert in this city by Geraldine Farrar has been cancelled because of the illness of the singer with a severe cold, which today was reported to have grown worse. The concert, originally set for Thursday, was postponed until tonight owing to her indisposition, but was finally abandoned.

Mrs. Caruso to Wed Again

Mrs. Dorothy Park Benjamin Caruso, widow of Enrico Caruso, is about to re-marry, her future husband being Captain E. A. Ingram, a wealthy Scotchman. According to a copyrighted dispatch in the New York Times, Mrs. Caruso and Captain Ingram met in Venice last August, and will be married in England at the end of this month. Mrs. Caruso was married to the famous tenor on Aug. 20, 1918, at the Marble

If Your Copy Is Delayed or You Fail to Receive Musical America

NUMEROUS complaints have been received by MUSICAL AMERICA from subscribers in reference to the tardy receipt of their copies. MUSICAL AMERICA spares no effort to expedite the prompt delivery of the copies, and we can assure our readers that the delay is not caused by the publishers.

The trouble really lies with Congress, which has never appropriated sufficient means to enable the New York postmaster to conduct his department with reasonable efficiency in spite of the fact that the New York post office annually reports a profit of several millions.

Favorite Artists Tell How They Keep Fit



Photo of Tito Schipa, © Underwood & Underwood; Chaliapin and Mme. Pavlova, Wide World; Martinelli, Fotograms

OUTDOOR ACTIVITIES OF CELEBRITIES IN MUSIC

In the First Picture, Amelita Galli-Curci, Soprano, and Her Husband, Homer Samuels, Composer and Pianist, Take a Long Hike Over the Mountain Roads Near Their Home at Highmount, N. Y. Next, Anna Pavlova, Dancer, and Feodor Chaliapin, Bass, Indulge in a Game of Croquet. The Marksman Is Giovanni Martinelli, Tenor, Engaged in the Pastime of Trap-shooting at Atlantic City. Tito Schipa, Tenor, Demonstrates the Proper Skating Stroke for Speed to Two Youthful Protégés in Lincoln Park, Chicago, and Gina Ciaparelli Viafora, Soprano and Teacher, Takes the Health-giving Ozone on the Beach at an American Seashore Resort

THE movement toward physical well-being is characteristic of a century which has spurned the over-precious refinements and fashionable ailments. Singers of yesterday cherished almost medieval hygienic habits, such as exaggerated mufflings of the throat which served to produce nothing but tenderness and extreme susceptibility to colds. In an age when it was popularly believed that "night-air was poison," the bolted window of the sleeping-room was a not uncommon phenomenon. Today golden-voiced divas stride briskly in the park, and the sepulchral tones of the operatic bass may be heard admonishing the caddy.

No one is eager to emulate those severely calculating persons whose lives are conducted strictly on the basis of

calories. Relish is the best sauce for the human diet, and art, above all, demands the joy in living that is far removed from such a mechanical theory of existence. Delight in the outdoors, too, should be spontaneous, for in the normal human soul is firmly seated a pleasure in pure air and sunlight. The physical regimens to which musical artists subscribe are as varied as the personalities of these concert folk. All musicians have some pet aversion—with

the singer it is usually the "bogy" of draughts—and most celebrities have some favorite panacea for preserving youth and bodily well-being. Nationality is a big factor in determining one's favorite open-air diversion and diet. Then there is the influence of early training to be accounted for.

Galli-Curci's Midnight Cereal

The rules that should wisely obtain in the life of the busy singer are well

THE first of a series of discussions of the health problems of the musical artist in his trying round of concert or opera appearances was published in "Musical America" last week.

The question of maintaining physical fitness is especially important to the artist, for frequent indispositions mean disappointed audiences and a waning reputation.

In this article practical health hints are drawn from the daily programs of Amelita Galli-Curci, Anna Pavlova, Feodor Chaliapin, Giovanni Martinelli, Tito Schipa and Gina Ciaparelli Viafora.

illustrated in the case of Amelita Galli-Curci, noted coloratura soprano. This artist holds something of a record for adherence to a sensible health program. Her five-mile walks on the roof of her New York hotel have achieved almost as much celebrity as her trill. The reason for roof promenades are several, according to Mme. Galli-Curci. The air is purer, away from the gasoline and dust of the city streets, and one is secure against interruptions.

But walking is not the only exercise of this singer. She is fond of the classic calisthenic in which one touches the toes with the finger tips. Indeed, she sometimes pauses in her roof promenade for precisely this purpose. Then she puts much faithful effort into other exercises. In one of these the hands are locked behind the head and the body moved from the waist as far as possible to each side. In another the hands, clasped, resist one another's pressure.

While at her summer home in the Catskills, the singer spends most of her time out of doors. Walking, mountain

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Russian Music Exerts Vital Influence in America

Cecilia Hansen Is Confident Permanent Results Will Follow the Work of Her Compatriots Now in This Country—Finds Welcome and Appreciation Here for Russian Art—Music Developed Powerfully in Land of the Soviets During Years of Trial by War and Revolution.

By Henrietta Malkiel

FROM what we are accustomed to consider devastated, arid Russia, come powerful influences in the artistic life of the Western world.

We hear of strange experiments in expressionistic drama, powerful orchestras that play without conductors, new art forms. It seems an extraordinarily prolific desert. There must be an explanation for the vitality that comes out of chaos, the individuality developed through despair. It is the result, Cecilia Hansen says, of necessity, a need caused by the Russian spirit and fostered by external circumstances.

"During the war and after," explains the violinist who recently made her American debut, "we were completely isolated, cut off even from communication with the rest of Europe, and left dependent on our own resources, artistically as well as practically. There were no outside influences. We had either to find inspiration within ourselves or perish. The Russians could not sink into decadence. They are too full-blooded, so they developed an art that is stronger, more vital and more individual than that of other countries. It was so strong that when it finally came out of Russia, it permeated the spirit of all the countries, even America."

Boris Zakharoff, pianist, Miss Hansen's husband, who has been her accompanist for five or six years, explained how and why it came to America and why it has taken root here. "Berlin of course," he says, "was the logical refuge for Russian artists and they went there. It was better than Russia. They began to work and developed a Russian culture there. But now Berlin is worse than Russia. You cannot work in such an atmosphere. So everyone is in America; it is a haven for us. Primarily, because it is healthy and normal. There is a sanity and hope here which Europe hasn't known in years, which she may

Don Lorenzo Perosi, Recovered, Conducts His Own Works

DON LORENZO PEROSI, famous composer of church music, has recovered from his mental breakdown and recently conducted a program of his own works at the Cathedral of the Episcopal See of Fabriano in the Marche, according to a dispatch to the New York Herald. A feature of the concert, which was attended by many musicians and critics from Rome, was the first performance of his new setting of the Second Psalm for soprano, chorus and orchestra. It is dedicated to the memory of Perosi's mother, whose recent death is said to have caused the composer to resume his work. He has spent some time in a Franciscan monastery near Jesi in the Marche, the birthplace of Pergolesi, where the care of the monks has restored him to health. He is reported to be contemplating setting to music all the Psalms included by the Roman Catholic Church in the services for the dead.



CECILIA HANSEN SITS FOR FAMOUS PORTRAIT PAINTER

The Young Russian Violinist, Who Astonished Her First New York Audience with Her Brilliant Playing, Is Here Seen in the Studio of Ilya Repine, Veteran Russian Artist. Miss Hansen Met the Painter During Her Concert Tour in Finland, and the Above Photograph Was Made Before the Work of Repine Was Far Advanced

never know again. That is why the Russians are here. They are all here. And they have found a welcome. That is the most wonderful part of it. They are appreciated. And not only the musicians, and there are plenty of them, but the artists, the actors. The success of the Moscow Art Theater and the Chauve-Souris, they tell me, was colossal. They are all here."

Russians Find Home in America

Listening intently and punctuating her husband's statement with little affirmative shakes of her head, Miss Hansen suddenly became enthusiastic. "Do you know who is here?" she asked. "It makes me so happy to hear it. My very first teacher. I went to him when I was six years old, in a little town in South Russia. He has been here for years now. His name is Zukowsky, and he is second concertmaster in the Chicago symphony. I am going there soon and I will see him again. I will see him many times. I am going to stay in America for a long time, perhaps forever."

"We Russians, you see, have no fatherland. We escaped from Russia and we cannot go back. America is the place where we can be happiest, where we can work best, because it is so normal, so calm and big. Russia used to be like that. That is why the artists who have come here will stay. Many of them have been here for years already. They are working and their work will remain a permanent influence in America. It will affect the currents of native art. It can't help it. It is strong and fundamental."

The Russian influence has made itself felt here, not only because of the presence of so many Russians and the continual performance of Russian music—there are as many Italians—but because it has a ruggedness, a primitive appeal which we can understand. Temperamentally the Russians have much in common with the Americans. The Anglo-Saxon spirit is imitated consciously, because it has the instinctive control and reserve which we admire but cannot achieve. Gallic subtlety and Italian mellowness are even more alien to us. It is the appeal of something strange and still within our grasp that has fostered the progress of Russian art in America.

Cecilia Hansen is a Russian. That is, she is a Russian as most Americans are

Americans. She was born there, and her father, but her grandfather was a Dane. She personifies another bond between Russia and America, the ability of both countries to absorb immigrants and to nationalize them. She is herself decidedly Russian, and her career is inextricably bound up with the political history of the country. Born in a Cossack settlement in South Russia, she was brought up in a musical atmosphere. Her father was a pianist and piano teacher, and she was trained to listen to music as well as to play from babyhood. When she was six years old she began to study with Zukowsky, at Rostoff, and at the Conservatory in that city.

In 1909, when she was eleven years old, Miss Hansen went to Petrograd to study with Leopold Auer. She was in the class at the Conservatory with Jascha Heifetz and Toscha Seidel, and was graduated with them in 1914. She was a prize-winner and the youngest woman to receive the honor conferred on her. From that time on her career in its ups and downs must be traced through the war and the revolution.

Success in Europe

Her debut in Central Europe was scheduled for 1914, but had to be postponed after the outbreak of the war. She made her Russian debut in that year and continued to play in Moscow, Petrograd and the other Russian centers throughout the war. In 1917 her long postponed European debut was again planned and had to be given up because of another political crisis, the Russian Revolution. She was not able to leave Russia until 1921, when she had to flee. With her husband, she escaped in a rowboat to Finland, where she made her first foreign concert appearances.

In the past two years she has played in most of the capitals of Europe. She made extended concert tours of Germany, Austria, Czechoslovakia and the Scandinavian countries and then came to America. She has never played in France and England, but will probably appear in both London and Paris next spring, after the completion of her first American tour. But it will be just a visit, for she intends to make this her home. She believes that America understands Russia and she wants to understand America.

"European artists should not compromise with America," she says. "America doesn't really want it; only a few people who have preconceived notions about the American public demand it. I am going to play the same programs here that I gave in Europe. The big works, but not, if I can help it, those that are overdone, and as many modern things as I can. I am playing Sibelius and Glazounoff, and I will do the younger school too. Our art may soon be all that is left of Russia. Its strength is shown by its ability to grow and spread as everything else weakens. Through suffering the Russians have found themselves. But they have much more to accomplish. They will do it, I think, in America."

Stransky Received \$15,000 Honorarium from Philharmonic

AT a meeting of the directors of the Philharmonic Society of New York, held at the residence of Mrs. Vincent Astor, on Oct. 30, Clarence Mackay, chairman, announced that at the time of Josef Stransky's retirement as conductor of the organization an honorarium of \$15,000 was voted to him by the executive committee in recognition of his services. Mr. Mackay added that Mr. Stransky had worked hard and faithfully for the best interests of the society and that on the amalgamation of the National Symphony with the Philharmonic, his salary had been increased from \$22,000 to \$30,000 a year. Speaking of the year's budget, Mr. Mackay said that the new union schedule had added \$22,248 to the society's annual expenses. He mentioned the great cost of maintaining a symphony orchestra of high standard. In New York, he said, as well as in other cities, an endowment fund was the only adequate solution of the financial problem. The limit to what the public could be charged had been about reached, and even with a full attendance at every concert there would be a considerable deficit.

Hunting Quotations in Music an Alluring Sport

Disparity Between Literary and Musical Culture Held Accountable for Fact That Quotation in Music Is Less Frequent and Far Less Effective Than Quotation in Letters—Works of Master Composers Probably Owe More to Popular Music Than Is Generally Realized—Some Interesting Examples of Self-Quotation in Well Known Works

By D. C. Parker

Glasgow, Oct. 25.

QUOTATION, which can be made to play so delightful a part in literature, is neither so widely practised nor so generally effective in music. From one point of view, it seems strange that it should be so. As the American and the European know it, music is a widely understood language, which disdains many a frontier post. We might say that this weighty fact gives it an immense advantage over all tongues, written and spoken; for, when the poet or the orator expresses himself in one of these tongues, his finest line or most soaring piece of rhetoric will be fully enjoyed almost entirely by those who employ it daily. Translations, maybe, lay hold upon the choice gem. Translation is a very dangerous thing, especially when applied to the tender words of poetry. The sense is transferred from one speech to another—but the atmosphere, the particular beauty, the precise quality? He who is able in a foreign tongue to come within measurable distance of a great original deserves high praise indeed.

As indicated, music does not labor under the disability of so pronounced a limitation. Transfer a piece from one of the European centers to New York. Despite differences in temperament, taste, and so on, it is understood in Carnegie Hall or at the Metropolitan as it was understood in Europe. And one might imagine that music being, so to speak, a Volapuk or Esperanto of the emotions, the composer who makes passing reference to a composition from one of the celebrated men, or, if he be of some renown, ventures to quote from himself, could not be misunderstood. To imagine this is, however, to announce one's naïveté.

THAT quotation in music has not been more frequently resorted to, and when resorted to is an expedient far less effective than it is in letters, must be traced to the disparity between literary and musical culture. If a man quotes the lines beginning, "All the world's a stage," every individual in English speaking countries who has any pretensions to education will recognize them as Shakespeare's. But if a musician were similarly to quote Mozart, Beethoven, or Wagner, it is reasonable to suppose that only a modest percentage of those who heard his work would spot the origin of it. Quotation, then, to be widely recognized must be confined to something topical, something which is in the thoughts of the public, a "best seller." And it goes without saying that its point will be lost when that "best seller" has had its little day.

Even though quotation occupies a subsidiary position in music, it is instructive to browse in the highways and byways, and with eager eye fasten on the examples which such a study brings to light. A few of these come readily to mind. First among them is, of course, that provided by Mozart in his "Don Giovanni," where, in the last scene, there are quotations from Martin's "Una cosa rara" and Sarti's "I due litiganti," not to speak of his own "Figaro." It will be recalled that when "Non più andrai" appears, Leporello remarks, "Questo poi la conosco pur troppo," which causes us to think of a somewhat similar observation made by the Princess in Holst's "The Perfect Fool." Speaking of Mozart, one remembers the tale associated with the sprightly allegro subject of the "Magic Flute" overture; how Clementi had been in Vienna and played a sonata of his, the opening of which is not extremely unlike Mozart's theme. But there is, after all, a difference, and that difference makes it impossible to describe Mo-

zart's theme as a quotation, even if we regard it as the result of some unconscious influence or reminiscence.

IT is highly probable that the works of the masters owe more to popular music than we generally allow. You can never be sure that some dance or rustic tune, though it is handled in character-

refer to the use of the "Swan" motif of "Lohengrin," which appears in "Parsifal." I mean that moment in "Die Meistersinger," when Eva in Sachs' room protests her regard for the poet-cobbler. The wise Sachs reminds her of the tale of *Tristan and Isolde*. He has no desire to play *King Mark*. This utterance is made to the motif which opens the "Tristan" prelude, minus the three notes that

occasion on which the composer resorted to the practice.

As for Strauss, it is almost superfluous to add that he is fruitful, so far as the present inquiry is concerned. First, in "Guntram," as German critics have demonstrated, there is a Wagnerian reference which occurs in the wood scene. Then we have the section in "Heidenleben," that goes by the name of "The Hero's Works of Peace," wherein echoes of "Don Juan," "Macbeth," "Tod und Verklärung," "Traum durch die Dämmerung," and other of Richard the Second's earlier compositions appear, though these may easily miss the hearer. "Le Bourgeois Gentilhomme—Ariadne" boasts a hint at "Das Rheingold," and the Italian song in Act I of "Der Rosenkavalier," like Zerbinetta's aria in "Ariadne," emulates the Italian manner. The final movement of the early "Aus Italien" is partially based on Denza's "Funiculi funicular," which Strauss, it is said, mistook for a genuine folk tune.



STRAUSS QUOTES HIMSELF

Viora Imagines the Composer of "Ein Heldenleben" Engaged on That Part of the Tone Poem Which Is Descriptive of the Hero's Life and Works. The Great Richard, Compiling a Tonal Autobiography, Recalls His Earlier Scores: "Don Juan," "Macbeth" and "Death and Transfiguration"

istic manner, was not caught, as it were, by the way. Haydn owed much to the Croatian peasant. Beethoven was likewise indebted to the people's anthology, though, I think, in a lesser degree. Having regard to the present subject, the most important observation to be made concerning Beethoven's music must be connected with his treatment of the same theme in four places, namely in a contrapunt, in the variations (Op. 35), in the "Prometheus" music, and in the "Eroica" finale, a coincidence that appears to argue his affection for the theme, or his sense of its "workable" qualities.

At last two fascinating quotations meet us in Schumann. One is, as pianists know, in the "Carnaval," where in the piece called "Florestan" he introduces four bars from the first section of the "Papillons," and so brings to mind a strain set on paper three or four years previously. The other is to be found at the opening of the Variations Symphoniques, at which point one encounters a reference to a notable scene in Marschner's "Templer und Jüdin." The history of this reference tells that Schumann chose it in order to pay a tribute to the English composer, Sterndale Bennett. (The part of the opera drawn upon is a sort of admonition to England to rejoice). Before leaving Schumann, allusion may fitly be made to the introduction of the "Grossvateranzug" first in the "Papillons," and, later, in the "Carnaval"; also to the little folk tune which constitutes a humorous pendant to the former—a tune utilized by Bach in the "Peasant Cantata."

WAGNER contributes one striking and highly artistic instance of quotation which cannot fail to make its mark with Wagner students. I do not

begin each phrase there, followed by the motif of *King Mark's* grief. For the benefit of those attracted to the topic, I must draw attention to the strong family resemblance between the second theme of the "Tannhäuser" march and the second subject of the overture to "Der Freischütz," to the Lisztian echo (from the "Faust" symphony) in "Die Walküre," and to the similarity between a portion of "Die Meistersinger," Act III (in Sachs' room, when he addresses Walther, "Mein freund, in holder Jugendzeit") and the second subject of Nicolai's "Merry Wives of Windsor" overture. In his popular "Tales of Hoffmann," Offenbach lays "Don Giovanni" under tribute.

Saint-Saëns gives us a theme from his "La Jeunesse d'Hercule" in his "Déjanire," the idea originating obviously in the reappearance of Hercules in operatic guise.

As Dvorak's Op. 91, 92, 93, the overtures, "In der Natur," "Carnaval," and "Otello" respectively, were originally intended by him to form a single work, it is not astonishing that the leading theme of the first crops up in slightly altered form in the other two. The second act of his opera "Dimitrij" makes much of the wild, syncopated dance measure which has won so much popularity as the Slavonic Dance in C (Op. 46.).

Debussy skilfully and humorously plays with the "Soldier's March" from Gounod's "Faust" in the ballet, "La Boîte à Joux," and lets us hear "God Save the King" when we listen to his little piano piece, "Hommage à S. Pickwick, Esq. P.P.M.P.C."

MAHLER'S first symphony makes use of material belonging to one of the "Lieder eines fahrenden Gesellen." This, I feel sure, is not the only

AMONG the most successful and "natural" of quotations, I am disposed to place that of Puccini, who in his "Il Tabarro" conjures up memories of the older "La Bohème." "Il Tabarro" plays itself out in Paris. The *venditore* sings the history of *Mimi*. As the song runs to the close of each verse, we hear the tiny motif allied to the words, "Mi chiamano Mimi." It carries the simple ditty gracefully to its finishing "à la storia di Mimi." This levy upon the Bohemian work has been noticed. I have not observed any mention of what seems to me another quotation from "La Bohème." It is to be found on page 47 of the vocal score, where *Luigi* sings, "Va rubata fra spasimi e paure," the original having place in *Mimi's* pathetic outpouring to *Rodolfo* in Act. IV.

ANOTHER excellently "worked" quotation graces Elgar's "Enigma" variations. These variations possess a documentary interest not unlike that of Schumann's "Carnaval," in that they present portraits of the composer's friends. The friend depicted in the thirteenth of the set was at sea when this number engaged the composer's attention. A delicate little clarinet theme, which furnishes a delicious opening, soon dies down to give place to a murmuring rhythm, suggesting some Leviathan ploughing through the deep. Above this, ever so softly, is breathed a phrase from Mendelssohn's "Calm Sea and Prosperous Voyage" overture. Though brief, the quotation is made with unmistakable artistry.

Turning to the same composer's "Polonia," dedicated, by the way, to that great artist and great personality, Paderewski, we light upon a Polish air "Poland is not yet lost," a diplomatic employment of part of a Chopin nocturne, and, finally, an infusion of material from Paderewski's own "Polish Fantasia." Even more frequent are the quotations in "The Music Makers," a score that reveals an indebtedness to the "Sea Pictures," the violin concerto, the first symphony, "The Dream of Gerontius," and so on. "The Starlight Express" music, unless my memory betrays me, discloses at least one instance of a casting back to an earlier work, namely, to one of the "Wand of Youth" suites.

IN addition to all the above there are endless quotations from, or references to, folk-songs, popular tunes and dances, and national airs; as witness the fragment from "The Star Spangled Banner" which steps into the "Butterfly" score, Tchaikovsky's treatment of "La Marseillaise" and what used to be the Russian Hymn in "1812," Bruneau's lively tossing to and fro of a merry French theme, collected by Julien Tiersot, in "Le Rêve." If the reader cares to work through a series of compositions, he will probably happen upon many instances which I have left unrecorded. His experiences, I can assure him, will not lack the element of sport.

Favorites of Opera and Concert Give Hints on How to Keep Fit

[Continued from page 3]

climbing, driving an automobile and doing practical "chores" on her estate are diversions which occupy her leisure hours.

Mme. Galli-Curci is practically a vegetarian, and is so from choice. While on tour, she carefully restricts the amount of meat consumed at her table, and the juiciest roast can not tempt her from this determination. "Why should one eat carcasses?" she says. "Neither coffee nor tea," is her prescription, "but plenty of milk."

The procedure of the singer on the day of a concert is as follows: breakfast of milk, a little cereal and fresh fruit; a light lunch at two o'clock; then absolute rest, usually in bed, from three to half-past five. She takes no dinner on concert days—indeed, this is foregone by many singers before a program, save for some raw eggs or milk. After the concert many vocalists are famed for their gastronomic prowess. Caruso's spaghetti suppers with his friends at his favorite restaurants were affairs of state. Not so with Mme. Galli-Curci. Surrounded by her party, she sups happily—on bread and milk, or mayhap a little cereal!

Pavlova on Technique of Walking

The travels of Anna Pavlova, the famous dancer, at the head of her own company in the last few years have covered several continents. From the Orient to London, and then to the United States, is but a step to this mistress of intricate measures. With all this rigorous activity, and the tremendous demands of her art, the danseuse retains her marvelous vitality.

"For myself," says Mme. Pavlova, "I have no need of a gymnasium! To my early training in the ballet school and constant practice I owe my endurance powers.

"But I often think that most people do not know how to walk! If they did, they would gain greatly in general well-being. Walking is not merely a matter of putting one foot after another," she says.

The artist believes that women should learn to walk before learning to dance. Furthermore, they should capture the secret of injecting grace into their stride. She says that best way to acquire a proper way of walking is to practise in the open air.

It is essential to breathe correctly. Mme. Pavlova believes that in the right method of breathing lies the secret of a graceful carriage—surely a valuable piece of advice from so eminent a mistress of grace! No matter how cold or windy the day may be, it is vitally important that the walker should keep an erect carriage, not "hunching" the shoulders. One will feel warmer, she believes, if one takes long breaths, walks briskly and keeps the head erect.

Mme. Pavlova has a place near London, where she passes a part of her time when in England. Here she devotes considerable time to outdoor life, motoring and romping with her dogs. The secret of her virtuosity and of her perpetual youth and energy have been

ascribed to her constant physical activity. The grace that enables her to portray the fluttering swan has its source in a muscular control greater than that of the athlete. Needless to say, Mme. Pavlova is careful to eat health-giving, nutritious foods and to avoid unnecessarily rich and cloying viands.

Chaliapin Favors Swimming

Feodor Chaliapin, celebrated Russian bass, brings a vital personality and physique into the concert hall and the opera house. His powerful body is the result, in large measure, of his vigorous early life, when, before he entered the white light of operatic fame, he served humble apprenticeships as baker's boy and longshoreman. The roving nature of his youth, when at the age of seventeen he joined the chorus of a traveling operetta company, promoted hardiness and vitality.

But all this has entailed the obligation in later years of continuing to take a sufficient amount of exercise in order to avoid obesity. It must be said at once that Chaliapin shows no trace of the encroachment of too, too solid flesh! His great frame is as rugged and well-proportioned as in his early youth, and to this physique is owing his superb effectiveness in such rôles as *King Philip* in Verdi's "Don Carlos".

The methods by which the noted bass keeps in "form"? He frequents gymnasiums regularly, according to the testimony of his managers, and is to be found at Turkish baths. In his choice of hotels while touring the artist prefers those that are situated at a little distance from the centers of cities. Here the air is better, he believes, and conditions more healthful. One of his favorite sports is swimming, both in indoor pools and outdoors during appropriate seasons. Breasting the breakers, he is every bit as vital a figure as in the richly embroidered coat of *Boris*.

Outdoor Activities of Two Tenors

Two prominent operatic tenors furnish excellent examples of what the sturdy life will do. Giovanni Martinelli of the Metropolitan, and Tito Schipa of the Chicago Civic Opera, are much devoted to outdoor pursuits. Martinelli is a good shot, and often indulges in trap-shooting on Long Island or other places in the vicinity of New York. He attended a convention of the national association of trap-shooters, held at Atlantic City last spring. He is something of an amateur boxer, and among his friends he numbers Luis Angel Firpo, the South American claimant for Mr. Dempsey's title.

Martinelli does not smoke, as he believes it is injurious to a singer's throat. He steadfastly turns his back upon the lure of the wine-cup, according to his closest acquaintances. As for diet, he is a firm believer in drinking plenty of water. Six quarts a day, according to the well-known prescription, are none too many for this artist. He has a particular fondness for vermicelli and spaghetti. One detestation is his. Along with many Latins, he abhors shell seafoods. These are rich, and perilous for the throat that would produce the real bel canto.

Tito Schipa has a fondness for ice-skating. Unusual as this may seem in a native of sunny Italy, it is one of his favorite diversions while in lake-bound Chicago. Last winter the tenor made a concert trip to Havana and then returned to sing again with the Chicago Civic Opera. He had thus to adapt himself to the change from the warm and somewhat moist climate of Cuba to the dry, cold air of the Middle West. This was a test that would have discomfited the vocal apparatus of many artists, but Mr. Schipa stood it well.

He is an immensely active personality, never seeming to tire, and spending most of his time, when not actually singing, in excursions with his friends. In order to avoid colds, he engages in recreation in the parks even when the thermometer is registering almost zero. The early morning is his favorite time for skating, when he has not sung the night before.

Schipa is proud of his physical development, which includes a finely proportioned chest and strong arms. His fine, free command of breath is the result of the muscular strength of his thorax. On his annual vacation in Italy, he visits his farms, where he finds keen delight in the sturdy life of a rural squire.

A Teacher's Recipe for Health

Gina Ciaparelli Viafora, soprano, formerly of the Metropolitan Opera, and well known voice teacher, has for a number of years made a study of diet as it affects the vital well-being of the singer. A member of a famous quartet, including the late Caruso, that used to lend lustre to performances of "Bohème," this singer has had a wide acquaintance with the health systems observed by some of the leading lyric artists during a number of years.

"The best exercise for the singer or student is probably walking in the open air during the day," says Mme. Viafora. "As we all realize, winter is the trying season for the vocalist, but for that reason one must take regular walks in order to keep in condition and avoid colds. The singer who wishes only to ride in over-heated coupés is courting indispositions. Walk steadily. Be warmly, but not too warmly clothed. Keep the mouth closed, and breathe in the proper way—through the nose. A little vaseline placed in the nostrils before going out will do much to prevent irritation of the mucous lining of the throat through cold and dust.

"As to diet, I believe the proper system is the reasonable one—that which finds the happy medium. Those who are naturally inclined to over-weight have a tendency to fight against this condition, starving themselves and lowering their vitality.

"I talked this matter over with a famous diagnostician during a visit to Italy two years ago. His opinion was that one could not grow excessively stout provided that meals could be regulated so that they would come at intervals of ten hours. This would probably be a difficult thing to observe in a day of twenty-four hours! But, somewhere in this theory, help is probably to be found for the musical artist. He should eat less frequently, particularly on the day of the concert, and then only light, nourishing foods. As a general principle, starches and sweets should be avoided, and I believe also that one should drink water or other liquids only between meals.

"As for care of the throat, I am of the opinion that these delicate passages should be kept carefully cleansed and treated with some germicide. For gargling purposes I use a half teaspoonful of bicarbonate of soda in a glassful of lukewarm water morning and evening. And again I must urge those who seek health to walk—walk vigorously!"

R. M. KNERR.

Grace Wood Jess Now Touring Canada with Increased Répertoire



Grace Wood Jess with Two of Her Pets

LOS ANGELES, Nov. 3.—Grace Wood Jess, singer of folk-songs, began a tour of the Northern Pacific States and Canada at Medford, Ore., on Oct. 12, before a capacity audience, and was booked also for appearances in Portland, Eugene, Salem, Tacoma, Seattle and various other centers under the auspices of leading musical organizations. Miss Jess was scheduled to sing in Victoria, B. C., on Oct. 29, for the Women's Musical Club, and in Vancouver, to open the Artists' Series organized by the Women's Musical Club of that city. Most of these are return engagements, the singer having appeared in these cities last fall with pronounced success.

From Vancouver Miss Jess will travel through Canada, and then visit the Middle Western and Eastern States of America, concluding her tour in New York during January. This season she has increased her repertoire of folk-songs of other countries, and will include in her programs some Creole songs recently found in New Orleans. While in California during the spring and summer Miss Jess collected many old melodies of that State, and fulfilled more than twenty engagements.

Mendoza and Axt to Succeed Rapee at Capitol Theater

Confirmation of the resignation of Erno Rapee as conductor of the Capitol Theater Orchestra was made last week, when the management announced that David Mendoza and William Axt will succeed to the leadership. Graham Harris will be assistant conductor. No other changes will be made in the personnel of the orchestra, Eugen Ormandy retaining the post of concertmaster and Yasha Bunchuk remaining as solo cellist.

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Dear MUSICAL AMERICA:

For a long time I have desired to get something off my chest concerning our critics. It is with regard to the standard with which they measure the performances of individual artists, whether in opera or on the concert stage.

While on the whole, considering the tremendous difficulties under which they conduct their operations, with very little time allowed them to write after a performance is over, in order to meet the exigencies of publication, they are eminently fair, at the same time I cannot but feel that a different standard should be applied particularly to artists who come here with a great European reputation and to those who are just entering upon an artistic career and making their debut. With respect to the artists who come to us with all the glamor of an assured position in the musical world abroad and who are to receive a handsome reward, I think the critics are fully entitled to ask very frankly whether they measure up to our standard, which, to tell you the truth, is today higher than it is in any of the capitals of the old world, with all due deference to those on the other side and even here who think we are still in a condition of musical barbarism.

I could give you a long list of foreign artists of great reputation who did not make good here simply because they did not measure up to our standard.

With regard to a debutante, however, especially if it is one of our own, it seems to me that it is the part of justice that all proper consideration should be shown in writing about a debut here in New York, when so much depends on it—maybe an entire future. The debutante is naturally nervous, anxious, and so, more than likely not to do his or her best. If then the critic in criticising such an artist applies the same high standard that he does to an experienced, established personage, he is very likely to be unjust without intention, however, and maybe handicap, if he does not destroy, a promising career.

* * *

To give you an idea of what our leading critics are up against, let me tell you that in the week ending Oct. 27, with the opera not yet started, there were twenty-eight major musical events and at least thirty, if not more, others, the majority of which deserved consideration, especially those of debutantes, who have a right to expect to be given a living show, even if some of them did not warrant serious criticism.

Can you wonder that our leading critics are already beginning to show signs of distress? It is not merely that it is impossible for them to do justice to the principal musical entertainments, even with competent assistants, but that in their endeavor to what is called "cover" the situation, they are scarcely ever able to hear a performance through. This often results in conspicuous injustice being done to worthy artists who, if they are Americans, deserve the first consideration.

This is a stand I have persistently taken, namely, that it reflects upon our sense of justice that we do not stand up for our own, as certainly the French, English, Spaniards, Italians, Germans and other nationalities do.

A conspicuous instance of this was shown the other evening by a recital given by that very distinguished, capable artist, Mme. Charles Cahier. Madame is of old American stock. Some of her ancestors go back to the days of Daniel Boone and accompanied him in his adventures. She herself has won distinction in Europe, where she has been acclaimed as one of the finest artists they had over there. Now let us see what happened.

Although the concert was announced at 8.15, the Town Hall was barely half filled at that hour. From that time they kept straggling in till there was scarcely a vacant seat. The thermometer had suddenly fallen, so that those who came were pretty well chilled with the raw wind. Thus it was that the applause at first was somewhat perfunctory. From that time on, however, the applause grew till toward the end of the concert it had reached a point, especially when Madame sang as an encore a kind of Carminesque French chanson, when it became positive enthusiasm.

Of Mme. Cahier's vocal attainments, of her splendid contralto voice, her artistic excellence, her sincerity, it is not necessary for me to speak.

What I desire to call particular attention to is that the next morning the notices in the press, while generally kindly, commendatory, were wholly deficient in the attention that she should have received.

Where were the principal critics?

They were at the recital of a young Polish pianist, who had appeared a season ago and who, while unquestionably talented and deserving of high praise, was surely not entitled to have precedence over a distinguished, experienced American artist, but that is what he got.

When an American artist can go through such a program as Mme. Cahier presented, and which opened by two compositions by John Alden Carpenter, another American, when she showed in the singing of a number of Brahms and Grieg songs, as well as of others in Finnish, Swedish, French, Irish, Scotch, that she has a large range and that she has an intimate acquaintance with the language in which these songs are written, it seems to me that the situation demands a protest.

Are we still to be obsessed with the idea that talent, if it be of foreign origin, has a right to precedence?

Are we still to be obsessed with the idea that talent if it is born here, even of foreign descent, is not to be considered as talent of the same nationality, if it is born on the other side?

Are our picture collectors and *nouveaux riches* still to continue to permit many of our most talented painters to fail in getting a decent living while they invest millions in the works of foreigners, especially old masters, most of which are generally known to be clever fakes?

Are we never to have a mind of our own or is our culture to be measured by the crowd that paid \$30,000 to hear Duse at the Metropolitan, undoubtedly a great artist, when she presented a somewhat uninteresting play by Ibsen in Italian, not one word of which was heard by half the audience and not a quarter of which was understood by those who did hear it?

Perhaps that audience was drawn by the well known fact that the dominating element in humanity after all is not, as some people think, money or sex, but—curiosity.

The late P. T. Barnum understood us thoroughly.

Failing to draw audiences for an exceedingly talented and worthy violinist, a mulatto, by the bye, whom the public did not want to hear on the ground that it did not care to listen to a "nigger," what did Barnum do?

He had a number of posters made which were put up all over the town and which made it appear that the violinist was playing standing on his head.

They came!

They crowded the house; they waited till the close of the performance to see the man stand on his head, which, of course, he didn't. Meantime all the town went, not in the hope of hearing a fine artist, but of seeing a man stand on his head while playing a violin.

* * *

However, Mme. Cahier may console herself, for, when she has sung outside New York in other parts of the country, she has been acclaimed by the press and the public, and no doubt she will repeat the performance.

Viafora's Pen Studies of Celebrities



Many Artists Have Sung the Woes of "Madama Butterfly," But None Has Been to the Manner Born in the Same Sense as Tamaki Miura, Japanese Soprano of the San Carlo Opera Company. When This Lyric Artist from the East Voices the Girlish Faith and Later Tragedy of "Cio-Cio-San," the Most Hardened Puccini "Fan" Must Feel a Tug at His Heart Strings. Viafora Has Here Given His Impression of the Petite Singer, Who Is Now Touring Over a Wide Territory with Fortune Gallo's Organization, in Her Seventh Season in the United States

Meantime it may not be unwise if she returned to Europe, was re-baptized a Russian with an unpronounceable name, came back here with frightful tales of how she had been captured by a Soviet band, interned in a dungeon, fed on black bread and pickles, had all her jewelry stolen, but had finally escaped in her nightie by bribing her jailers, and had then, without shoes, struggled through the snow for 300 miles, till, exhausted, she fell on the dock at a seaport and was taken on board by a sympathetic Japanese captain who couldn't speak a word of English. Then, when she landed here and found her husband, if she could only get up a muss with him immediately on her arrival, she would be first page news in all the daily papers, illustrated with her picture. Whether the picture was like her or not of course would not matter.

* * *

That worthy organization, the Friends of Music, have been sending out circulars and appeals to prominent people to join the organization. One person answered the appeal with the following:

"Shall join your association as soon as the Federal prohibition amendment is defeated."

Evidently the Friends of Music will have to wait a long time for the membership of that gentleman.

* * *

The other day the New York *Tribune* published an interview with Walter Damrosch, in which he described the founding of the Oratorio Society by his father, the late Dr. Leopold Damrosch, a fine musician, a most lovable man, a conductor of ability, as those remember who heard him when he was at the Metropolitan, but he suffered all his life from injustice and persecution.

In the course of the interview, Walter told how the Oratorio Society grew out of a remark by Anton Rubinstein. "My father," said Walter, "came to America in 1871. When he arrived he found that the musical field was monopolized by Theodore Thomas. One day they met at the Schirmer music store. Thomas said, 'I hear, Dr. Damrosch, that you are a very fine musician, but I will tell you that whoever crosses my path I crush!'"

"When Anton Rubinstein dined at our home," said Walter, "he expressed his surprise that my father had not yet received proper recognition. He suggested, 'Why don't you start an oratorio society?'"

While I am among those few still aliye who can go back to those old days and-

who have never hesitated to express the great debt the musical world owes to the late Theodore Thomas, when Walter speaks of the situation as he does, I can assert that he is telling nothing but the cold truth.

It is scarcely believable today, when it has been shown that we can support many fine musical organizations, that at that time Theodore Thomas and his friends, backed as they were by the great piano house of Steinway, and with the press on their side, believed it to be to their interest and the interest of the Philharmonic to do just what Thomas said he would do, crush any opposition. It was this opposition which manifested itself in many ways that had much to do in bringing poor, kindly Dr. Damrosch to his death.

However, Walter has had his revenge since then. Today he has the critics with him, and I don't think I am far from it if I say that he has at times had to use desperate efforts to restrain himself from adopting toward his competitors the tactics of the late Theodore Thomas.

* * *

Max Rabinoff, the impresario of the Ukrainian Chorus, considered that I owed him one.

I did.

How the debt came about I will not discuss at this present time. It is sufficient to state that in payment of that debt, I determined to sit out at least part of a performance of his chorus, and am glad I did.

As these Russians filed upon the stage at the Town Hall they presented an exceedingly picturesque appearance in their Russian costumes, particularly the women.

These Russian men and women do not pretend to be educated singers. They are just peasants who present their folk-songs and certainly display remarkable ability to keep to the pitch unaccompanied and to display *nuances* and gradations of tone quite unusual.

They are well worth hearing.

My main reason, however, for being glad to be there was that I had the opportunity of making the acquaintance of their conductor, Prof. Alexander Koshetz.

Now it has been my fate for many, many years to sit under all kinds of conductors. Some belonged to the "veribest" among hams, while others were only among the "wurst" among the pretzels.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

As a rule the gesticulations of these conductors ranged all the way from a stone-like stolidity to acrobatics à la Creature. Very few, if any, were able to do what Hamlet advised the players when he urged them "to suit the action to the word."

Some agitated their arms as if they were animated pump handles. Some, when they desired a *crescendo*, clenched their fists as if they were going to make an assault upon the concertmeister. Some shot out their arms suddenly as if they had been seized with a colic, while others evinced signs of distress as if they thought that that new dress suit made specially for the occasion did not fit them in a manner worthy of their svelte form. Many of them used gestures which were often the very opposite to the instruction they desired to convey to the orchestra.

How did this come about?

If we go back into the dawn of time, we shall find that humanity had a very small vocabulary and so expressed itself by gesticulation. This gesticulation, however, was very appropriate.

As the vocabulary of humanity increased, the necessity for gesticulation gradually disappeared, so that there are very few people today who use gesticulation correctly. Some, like the southern Europeans, use a considerable amount of gesticulation, but do so promiscuously and principally to arouse your attention. Thus it is a common thing to see an Italian meet a friend on the street and start to tell him something by twiddling his fingers within two inches of the other man's nose.

Not so Koshetz.

Here we have a man whose gestures are always appropriate and graceful. He moves his arms in circles, though all his gesticulation is restrained, naturally easy, and thereby he manages to control his chorus so as to produce results that surely no other that I could name can reach.

As he goes to the platform, he settles himself into a manly, easy position and then proceeds to action. Not an unnecessary movement, nothing overdone, nothing done for effect on the audience, but everything in its place, designed to be effective and to convey absolutely the meaning and intent of the conductor.

Out at the entrance stood Max Rabinoff, whose romantic and adventurous career would make three novels. He washed his hands in invisible soap and water as he gazed with satisfaction on the crowded and enthusiastic audience.

Apropos of conductors.

Did you know that Felix Mottl, the renowned German conductor, when asked once how he had learned to conduct, replied: "You don't learn. If you can do it, you can. If you can't do it, you can't," which reminds me to tell you that in a third edition of his notable work, "Prejudices," that distinguished American critic, H. L. Mencken, said: "The leading American musical director, if he went to Leipzig, would be put to polishing trombones and copying drum parts."

Wonder whom he meant by "the leading American musical director."

Please don't all speak at once.

Did you ever hear of the Catholic Actors' Guild?

Under the wing of my good friend, the Hon. Murray Hulbert, Acting Mayor, and of Philip Berolzheimer, the City Chamberlain, both of whom have done so much for music for the people, I was permitted to be present at the opening meeting of the Guild at the Forty-eighth Street Theater Sunday night a week ago.

While its name would suggest that it is restricted to members of the Catholic Church, it really is open to all denominations. Its worthy purpose is to assist those of its members who may be sick or in need. It was founded by the late Father Smith, whose noble work was eloquently spoken of by Wilton Lackaye, the noted actor, and by the Rev. Martin E. Fahy, who had been preceded by Pedro de Cordoba, president, who gave the crowded house an account of the Guild's activities and progress. It already has some 4000 members.

The program that followed was exceedingly interesting and started off with José Delaquerrière, who was described as the great tenor of the Gaieté Lyrique in Paris. He sang a number of French chansons in an inimitable manner to the delight of the audience. He was followed by Patricia Ryan, a young American

artist of unquestioned musical ability. She was accompanied by William Reddick. They had been preceded by Harry R. Allen, a typical cockney comedian, who acted inimitably as master of ceremonies. Some trick dancers, Ray Dooley, Florenz Ames and Joe Cook, gave a humorous touch to the proceedings, which brought out something that I have often noticed, namely, that when artists, actors and actresses play or sing for charity and without any remuneration, they do much better than when they are well paid. Perhaps their subconscious state resents remuneration as if their work were beyond price.

The evening closed with the second act of "Zeno," a play designed to show up the fake methods adopted by certain spiritualists and others to deceive the trusting and unwary. Joseph F. Rinn, the author, is a character. He is a business man in the produce trade, they tell me. He gets up at five in the morning to attend to his business, which he manages to finish by mid-day. The rest of his time he devotes to the exposure of spooks, table rappings, mysterious banjo playing and other manifestations of the spirit world to which even some of the great English scientists, including Conan Doyle, have fallen victims.

Let me not forget that my distinguished friend, the Hon. Murray Hulbert, delivered an eloquent address about the work of the Guild, incidentally referring to his own troubles at the City Hall.

Apropos of Murray Hulbert, let me say that he has justly criticised an editorial which recently appeared in the New York Tribune, in which a report of the Citizens' Union was quoted to the effect that there is nothing mandatory in the appropriation of some three-quarters of a million for 434 new policemen. The point made was that nearly 200 policemen are permitted to evade police duty by performing in the Glee Club and the policemen's band.

Now for years I have been interested in that police band, which really performs the duty of a municipal band, which they have had for years in Paris and other continental cities. The band and the Glee Club have given any number of concerts and entertainments for the people, and it is a cruel thing to expose them to adverse criticism when you know they perform this extra service outside of and in addition to their regular tours of duty and without compensation.

Under Henneberg, their present conductor, a good American of German birth, the band has reached a point of efficiency where it is entitled to the respect and good will of the community. Surely if a paper differs from the policies of the party in municipal power, it is not necessary to go out of its way to be unjust to men who perform a worthy and indeed necessary service and have done so much to bring entertainment to tens of thousands of people who otherwise might not have had the opportunity to enjoy it.

The death of the noted baritone, Maurel, to which I have already referred, naturally brought out the fact that he had prevailed on Leoncavallo, when he undertook the baritone rôle in "Pagliacci," to add the prologue.

That prologue has busted more good voices than any other musical number I could name. I have always considered that it was the primary cause of breaking dear Amato up, who used to deliver it with such wonderful fervor, with such dramatic intensity that later on in the opera his voice generally showed fatigue and the same is true of others.

You know there is such a thing as a limit to the human voice, and when you overstrain that limit, nature protests and you pay the penalty.

In my description of a recent interview with the distinguished impresario of the Metropolitan, I somewhat misquoted him. In his reference to the situation in Italy, he did not refer, when he said conditions were pretty bad, to economic conditions, which indeed are improving under Mussolini all the time. What he referred to was that theatrical conditions are bad there. As a matter of fact, as we all know, under Mussolini's rule, there has been an extraordinary revival of business.

Then, too, in quoting him with regard to Boito's "Nerone," I should have referred to the fifth act and not to the fourth act as being unfinished. Toscanini it seems has scheduled "Nerone" for production at the Scala this season, of course, without the fifth act.

Through the kind introduction of Fred Huber, the suave and ubiquitous gentleman connected with the Peabody Institute in Baltimore, the Baltimore Symphony, and now particularly engaged in chaperoning Shura Cherkassky, product of the conservatory, who is being put forward as a wonder, I had an opportunity to shake hands with the lad.

He is another instance of that wonderful talent which seems breaking out as one of the results of the oppression which Russian Jews endured for centuries and which demonstrates again nature's great law of compensation, for it is undeniable that out of the outrages perpetrated upon the Hebrews in Russia and Poland in the way of pogroms, unjust and miserable restrictions of all kinds, there has come an inspired idealism which has shown itself in literature, in art, in musical composition and particularly also in genius in musical execution.

The boy is a chubby, bright, wholesome fellow of whom great things are prophesied. Wherever he has appeared so far he has aroused enthusiasm.

Writing about the Russian Hebrews reminds me that I was the guest of the United Hebrew Choral Societies at a dinner at the Astor, at which the renowned Cantor Rosenblatt was the center figure. The dinner hour had been set at 8.30. I got there at that time and did not find a soul. The 400 diners began to assemble an hour after the appointed time. They were still assembling at a quarter to ten. I understand that that is the Russian way of doing things. It was eleven o'clock before the speech-making, which was in Yiddish and of which I did not understand one word, started, following a strictly kosher dinner.

Dr. Pool, the eloquent toastmaster, who spoke in English, by the bye, as well as in Yiddish, Russian and German, informed me casually that he had fifteen on his list of speakers, not counting five musical numbers, and then of course there was the musical performance for which the noted Cantor had been listed. When I told him I thought it would be two o'clock before he was through and that the guests would, like the Arabs, steal away into the night before that time, he said: "Oh, no! They may be two hours in assembling, but they will never leave till the last word has been spoken."

Now these Russian Jewish choral societies, with a membership of many thousands, keep up the ancient music of their race, and, in doing so, preserve for our time music that has furnished the basis for a great deal more than you perhaps realize. There is many a song, sung even by a vaudeville artist, that contains a snatch or two of some ancient melody that was perhaps heard first in the temple of Solomon in Jerusalem.

While the speeches were in Yiddish, they were delivered with so much fire, passion, with such eloquence that though you didn't get their exact meaning, you certainly got their spirit.

Did you know that Giovanni Martinelli is a member of the Fascisti and has been singing the Fascisti anthem on his concert tour?

When he was in Detroit, he found some opposition to this musical contribution. The Workers of America, noting the announcement that the great tenor would sing "Inno Fascista" at his recital, got out little yellow cards forbidding their members to attend the concert and referred to the Fascista number as "the murder song of the workers of Italy."

The police received letters warning them that there would be trouble if Martinelli insisted on singing this number. As Martinelli refused to change his program, the police department ordered a motor cycle corps to escort him from his hotel to Orchestra Hall the night of his concert, and there were also fifty policemen guarding the hall. When he sang the anthem, there was whistling in some parts of the house, but it was silenced by the applause of the majority of the audience.

When Martinelli got back to his hotel and felt his limbs to see that they were all there, he treated himself to an extra dose of—grape juice.

"Where are you going, my pretty maid?"

"I am going to hear Braslau, sir!" she said.

Do you wonder Sophie Braslau had a crowded house at her recital when she has managed to interest and enthuse the

young American girl, who is beginning to look to her as a model, as thousands of them at one time looked to Geraldine Farrar?

All the critics are agreed that Miss Braslau has grown wonderfully in her art since she left the Metropolitan. Maybe she will return. Meanwhile her absence has enabled her to get experiences that have evidently been invaluable.

A handsome young woman, a glorious voice, a fine sense of artistic expression are among her assets. She has long been a favorite all over the country.

I agree with Deems Taylor, who says that she has a big voice and a beautiful one. She has one supreme merit, namely, that because she is a contralto she does not sing everything in the style of the gentleman who loves the old German song, "In Cellar Deep." Incidentally, let me add that milady is possessed of very great dramatic ability.

There were many noted professionals at her concert, including Rachmaninoff, Auer, Lucrezia Bori, Godowsky and Moranzoni, the popular conductor at the Met.

There blew in upon me recently Puck, that sprite, in the form of Loretta Higgins, that delightful Connecticut Yankee, as she describes herself, who, after having when barely in her teens, won a great reputation as a clever reporter and writer, went over to France during the war, ran a motor car, got into opera, made such a hit that when Albert Wolff, the conductor, was pushing her ahead, the French press rose in protest on the ground that he was preferring Americans to native artists.

A girl who is scarcely twenty-four, who, by the aid of having kissed the blarney stone frequently, can go over alone to France and start on a successful operatic career, where, by the bye, she returns next February, who already commands a fee in four figures when she sings, should be a lesson to a good many people who are hanging around in despair waiting for somebody to take them by the hand and make a success of them.

How does she do it?

She has that inimitable, irrepressible, effervescent Irish nature which, added to an exceedingly lovable disposition, gives her so appealing and sweet a personality, which, when combined with genuine talent, fine dramatic ability, just makes her irresistible.

The directors of the Philharmonic treated Josef Stransky a little better than was generally understood. Besides paying him \$30,000 a year for his services during the run of his contract, they presented him, as Mr. Clarence H. Mackay, president, told the meeting of the directors recently, with the sum of \$15,000 in recognition of the hard and faithful work he had done in the best interests of the Society.

Whether the act was prompted by some of the criticism the Society received, *quien sabe?*—who knows?—as the Spaniard says.

Newark, New Jersey, has just come into the news. It seems a campaign has been started by the education officials in Newark to eliminate all "fads and fancies" in the public school system of the city. This means that special teachers, school bands, fife and drum corps, music classes and teachers are to be eliminated. And yet there is a large music-loving public in Newark, some fine musical societies there. The big musical festivals there have been splendidly patronized.

Evidently when the education officials were selected they went to the wrong place to get them and so they must have gone into the institutions for the deaf and the dumb and the blind and the feeble-minded, says your

Mephisto

Rosenthal Will Begin American Tour in Chicago

Moriz Rosenthal, pianist, is due to arrive in this country on the Majestic on Nov. 20, and will begin his tour with two appearances with the Chicago Symphony on Nov. 23 and 24, playing Chopin's Concerto in E Minor. On Nov. 29 and 30, he will play the Liszt E Flat Concerto with the Detroit Symphony, and will make his first New York appearance in a recital in Carnegie Hall on the evening of Dec. 14.

Novelty Is Spice of Recital Week in New York



WEEK which witnesses the introduction in the concert room of some chosen pieces of ragtime and yet—to discuss a somewhat differ-

ent subject—finds place for no less than three Beethoven programs, deserves the adjective unique. Between these extremes came the usual ample number of recitals by artists veteran and youthful and débuts by singers and instrumentalists. Three mistresses of the art of Terpsichore—the Duncan Dancers—made their return to New York before a rejoicing audience, while the week-end brought also appearances by such favorite artists as Bauer, Hansen, Spalding, Rogers, Gerhardt and Elman.

Enter Jazz!

It was bound to happen. Sooner or later ragtime, or jazz—the pure stuff of Tin Pan Alley—was destined to make its way into the hallowed concert hall. Eva Gauthier, who loves a plunge against the icy current of musical convention, had the proper amount of conviction and the courage to “do it now,” with the result that her recital program at Aeolian Hall on the evening of Nov. 1 had an “American” group by Messrs. Berlin, Kern, Donaldson, Gershwin, et al. A very large and expectant audience waited anxiously for this particular group, and getting it seemed vastly gratified. But all in its proper place.

Mme. Gauthier's program was interesting from first until well toward the last. It was a “recital of ancient and modern music for voice,” and in the too-limited ancient section were some utterly delightful pieces by Vincenzo Bellini, Perucchini, Purcell and Byrd. A “Cradle Song” by Byrd was as exquisitely carved a melodic cameo as the ear could ask. A second section brought modern Hungarian and German songs, the first by Bela Bartok, the second by Paul Hindemith. Bartok would appear, on the evidence offered, to have something powerful and beautiful to say and to be able to say it in a very individual manner. The “Two Hungarian Folk-songs” that came under his pen were rich and passionate, impregnated with pulsing feeling at every point. The German Hindemith's compositions, on the other hand, seemed a considerable ado about just nothing. Hindemith may be “considered the most promising talent of the younger German school,” but after hearing his string quartet and this brace of songs, the present writer for one takes leave to doubt it. “On the Stairway” and “Through the Evening Gardens,” as his songs are named, are simply trifles dressed up in outlandishly modern garments.

But to our jazz. Whether jazz is “our current mode of expression,” as Mr. Seldes said in the *Dial* last August, is

not altogether within the mark. Without cudgelling our brains on the question of nationalism, let us admit that the best ragtime has at least one primary and all-important attribute of all true art: it *lives*. There is a vitality, a buoyancy about jazz that seizes you whether you will or no and rushes you along with it. Its seductions are difficult to resist, and as a fact few persons succeed in resisting, although not all are honest about it. Mme. Gauthier, a believer in the value and potentialities of certain jazz essays, had the courage to come before a recital audience in sacrosanct Aeolian Hall and sing a group of Broadway “hits.” It took courage, and one records without reluctance that the audience, far from acting like snobs, enjoyed the songs in all frankness and applauded the singer to the echo. It liked “Alexander's Ragtime Band,” the first of the vivid ragtime pieces to sweep this country; it liked Jerome Kern's delicate “Siren's Song”; it liked the feathery sentimentality of “Carolina in the Morning” and it found joy in George Gershwin's “Stairway to Paradise” and “Swanee” and Messrs. Gershwin and Daly's “Innocent Ingenue Baby.” Mr. Gershwin, at the piano, provided accompaniments which were something like works of art in their own genre, and in Mme. Gauthier's encore—his own “Do It Again”—raised a gale of laughter by slyly inserting a phrase from “Sheherazade” at an apposite moment. Mme. Gauthier sang these songs about as well as they can be sung, not in the vulgar and raucous manner of the con shouters but with a certain archness, restraint and attention to detail which revealed them in the best light.

After Gershwin, Schönberg! The Austrian's “Lied der Waldbaube,” from the famous “Gurrelieder,” did not seem an especially happy piece of inspiration. It is long, involved and sufficiently dissonant, and its end brings relief. A new group of British songs took the shape of a cycle after Li-Po by Arthur Bliss. Mr. Bliss' “The Ballads of the Four Seasons” had interesting moments and sometimes convincing atmosphere, particularly the third piece, “Autumn.” He was present and bowed in response to the profuse applause.

A group of new French songs by Milhaud, Delage and Swan-Hennessy—pallid pieces, cut to pattern, without life, fire or real inner movement—brought the program to a close. Mme. Gauthier's singing throughout the evening was invariably interesting and her voice often took on beautiful shades of color and meaning. She had a remarkable, although sometimes obtrusive, accompanist in Max Jaffe, who tossed off the terrifying difficulties of Bartok and Schönberg as though playing from a volume of Czerny.

B. R.

Miss Ballard's Début

Erin Ballard, a young American pianist who has been accompanist to Mme. Matzenauer and Frances Alda, gave her first recital at Aeolian Hall Monday afternoon, Oct. 29. Her program included the Beethoven Sonata, Op. 31, No. 3;

pieces by Schumann, Chopin and Paderewski and an Anglo-American group of Cyril Scott, MacDowell and La Forge. Miss Ballard is a pupil of Frank La Forge and of Ernesto Berumen. Through the Schumann “Novelette,” which opened her program, and even in the Beethoven, there was some nervous tension. In the last movement of the sonata she freed herself of it and played the rest of the program with spirit and understanding, revealing a good tone and a facile technique.

H. M.

Contralto Makes Début

Irene Howland Nicoll, a contralto from California, made her début on the afternoon of Oct. 30 in Aeolian Hall. She disclosed a well-schooled voice of considerable power and in its middle register of decidedly appealing quality. The lower reaches, while lacking strength and vitality, have much of the true contralto quality, being dark and smooth and capable of considerable color variation. She sang a conventional program, beginning with Bach's “My Heart Ever Faithful” and going from the classics, “Il Mio Bel Foco” of Marcello and Secchi's famous “Lunghi dal Caro Bene,” to a group of American songs. The latter included a lyric page by the artist's accompanist, Florence Barbour, whose appealing “A Forest Dream” was well liked by the audience. Miss Barbour, by the way, acted as accompanist on short notice, substituting for Frank La Forge, who was unable to appear. Other numbers

given were by Rachmaninoff, Poldowski and Gretchaninoff, the program closing with a well-interpreted group of lieder, among them being the great “Im Herbst” of Franz and Wolf's noble “Gesang Weyla's.” Mme. Nicoll adds to an enjoyable voice generally clear diction and a sense of interpretative style. She was cordially applauded.

B. R.

Sylvia Lent, Violinist

Sylvia Lent, a young violinist who made her New York début last season, reappeared in recital on the afternoon of Oct. 29 in the Town Hall. Miss Lent played a well-arranged program, comprising Nardini's Concerto in E Minor, Brahms' Sonata in D Minor, Saint-Saëns' “Introduction et Rondo Capriccioso” and a group of brevities by Gluck-Kreisler, Cecil Burleigh, Anton Gletsner and Wieniawski. She possesses a rather large and appealing tone and is well versed in the technical requirements of her instrument. Added years will doubtless deepen and temper her emotional store. Miss Lent was ably seconded at the piano by André Benoist, who in the Brahms sonata shared the applause with the violinist. A friendly audience was present.

B. R.

Max Pollikoff Impresses

One of the most promising débuts of the early season was that made by Max Pollikoff, violinist, at Aeolian Hall on

[Continued on page 23]

Three Events Hymn Beethoven's Praises

THE first concert of the fifth season of the Beethoven Association was given in Aeolian Hall on the evening of Oct. 29 before a large audience which numbered in its midst many musical celebrities. The program included Beethoven's Quartet in F Minor for Strings, Op. 95; a group of classical songs and Brahms' Piano Quartet in A, Op. 26. It was presented by the London String Quartet, Dusolina Giannini and Frederic Lamond. The Beethoven quartet was a piece of perfection. The tone of the players was the last word in beauty and the ensemble something to wonder at. Dusolina Giannini, whose leap to fame was one of the events of last season, confirmed the impression made on that occasion, that she was on the road to being one of the finest singers of the time. It is no great thing for a woman of Miss Giannini's comparatively few years to have a beautiful voice and one that is to a large extent perfectly trained, but for a singer who has not yet completed the eighth month of her professional life to sing Beethoven, Handel and Mozart with such style and such finish is a near-miracle. The audience brought Miss Giannini back eight times for bows.

The Brahms Quartet, played by Mr. Lamond and Messrs. Levey, Warner and Warwick-Evans, concluded the program. By itself it might have been a fine performance, but coming after the perfect ensemble of the Beethoven work, it lacked cohesion.

J. A. H.

The real purpose of the New York Symphony's Beethoven Cycle is, Walter Damrosch announced at the first of the lectures which precede it, to act as a “helpful corrective to those moderns who are leading us into dissonant and pessimistic regions.” The three lecture-recitals, which Mr. Damrosch began at Carnegie Hall on Monday evening, Oct. 29, are exclusively for the subscribers to the cycle and are intended to prepare them for the concerts.

Mr. Damrosch proceeded, in his usual way, to analyze the characteristics of the composer and his various works. The subject of the first lecture was the

First Symphony and the “Eroica.” His method was detailed and obviously intended for an audience ignorant of Beethoven. Whether the subscribers to the Beethoven Cycle form such an audience is a question. This lecture was, however, Mr. Damrosch's first appearance before the radio, and he seemed continually conscious of his unknown auditors. Mr. Damrosch began with a short outline of Beethoven's life and traced the effect of it on his work. Accepting the classification of the three periods, he sketched for his audience the first three symphonies and the time of the composer's life which they covered.

H. M.

An all-Beethoven recital was given by Frederic Lamond in Aeolian Hall on the evening of Nov. 2. It was the Scotch pianist's first New York appearance this season, and an audience including what seemed an army of eager students was in attendance. The program was a robust one, including the Fantasia in G Minor, Op. 77; the Sonata in C Minor, Op. 111; the Rondo in G, Op. 51, No. 2; the “Pathétique” and “Appassionata” Sonatas and the Andante Favori.

Mr. Lamond has an especial reputation in Europe as a Beethoven interpreter and plays the works of this master with authority. He is a forthright performer, at moments a brilliant one. He gave dramatic significance to much of his playing on this occasion. The rarely heard Fantasia was revealed as a work containing passages of much melodic beauty.

Good, exact rhythmical accent marks Mr. Lamond's work, and his fingers call forth much of the majesty and classic thunder of the larger Beethoven works. The “Pathétique” was very effectively done, and the “Appassionata,” as interpreted by him, had moments of gripping power.

Inevitably a program of this nature must impose an unusual strain on the attention of all but the specialist-listener. But the auditors seemed to experience no languors on this occasion and recalled the pianist a number of times. Several encores included the “Rondo a capriccio.”

R. M. K.

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Drive for Guarantee Fund Brings \$300,000 to St. Louis Symphony

[Continued from page 1]

Fowler, president of the Symphony Society, had opened the subscription lists with a donation of \$30,000. Melville L. Wilkinson, head of the Associated Retailers, stated that his organization pledged itself for \$11,000 annually for the next three years. Rudolph Ganz, conductor of the Symphony, spoke briefly, and the drive was on.

Max Koenigsberg, one of the originators of the St. Louis Municipal Opera idea, spoke on Tuesday, and on Wednesday Rabbi Leon Harrison urged the "big rich" of St. Louis to support the Symphony as generously as the wealthy citizens of Detroit, Cleveland and Minneapolis supported their orchestras.

Mayor Praises Orchestra

Thursday was "Symphony Orchestra Day," by special proclamation of Mayor Henry W. Kiel. The mayor's proclamation said in part:

"The value of the orchestra to St. Louis is unquestioned. It is one of our great educational institutions. It takes rank with the leading orchestras of the country, and gives our city a prestige and standing in the musical world second to none."

"In a material sense the Symphony Orchestra is one of the best advertisements St. Louis ever had. It draws people of the best class to the city, both as visitors and permanent residents, and when it goes forth on its concert tours it carries a message of good-will to all of the people in the city's trade territory."

A notable feature of the drive was the large number of small subscriptions. The largest single subscription was Mr. Fowler's. On the other hand, newsboys and school children who have attended the popular concerts contributed their mites.

Altogether, the campaign has been the means of arousing great interest in the

orchestra in St. Louis and neighboring cities, and its influence will be felt for years.

"The success of the drive," says Mr. Ganz, "indicates more than anything else the really warm place the Symphony holds in the hearts of the people of St. Louis. Those who have the welfare of the orchestra in hand have succeeded in doing what they have never been able to do before, namely, to remove the support of the orchestra from the hands of the comparatively few, and place it in the hands of the many. Such whole hearted and spontaneous support is an inspiration not only to me but to the musicians in the orchestra, and it shall be our greatest ambition to merit the confidence the people of St. Louis have placed in us."

HERBERT W. COST.

Ovation for Ganz at Opening of St. Louis Symphony Series

[By Telegraph to "Musical America,"]

ST. LOUIS, Mo., Nov. 4.—All available space was occupied for the opening concert of the St. Louis Symphony today, and more than 400 persons were unable to gain admittance. Rudolph Ganz, conductor, received a great ovation and was obliged to repeat the opening number, a march which he composed in August last while in Switzerland. The composition is dedicated to "The Friends of the Symphony Orchestra." Enthusiasm ran high throughout the concert. The orchestra is greatly improved and the campaign for its support has resulted in the heaviest seat sale in its history.

HERBERT W. COST.

Kenneth S. Clark to Join National Music Week Staff

Kenneth S. Clark, who has been connected with Community Service since 1919, is within a month to become associated with C. M. Tremaine, director

of the National Bureau for the Advancement of Music. He will first take up the duties of assistant secretary of the National Music Week Committee, of which Mr. Tremaine is the secretary. Following the National Music Week in May, Mr. Clark will assist Mr. Tremaine in the work of the National Bureau for the Advancement of Music. Mr. Clark is a composer, and was for five

years on the editorial staff of MUSICAL AMERICA. During the war he was the army song leader of the Seventy-ninth Division, both in this country and in France. Following his return to America he joined the musical staff of Community Service, and for the last two years he has been in charge of that organization's Bureau of Community Music.

Cecil Arden Sings in Concert and Opera, and Acts as Her Own Manager

(Portrait on Front Page)

AMONG the younger American singers at the Metropolitan Opera House, none has shown a greater aptitude for the concert stage than Cecil Arden, mezzo-soprano, who in the last few years, has achieved a position of prominence. Her accomplishment is all the more interesting in that, with the exception of one season, she has acted as her own manager, attending to all matters of correspondence and detail herself. Last season, she booked her first transcontinental tour, singing in fifteen of the more important cities. Besides giving individual recitals, Miss Arden has also appeared in concert with many of the leading artists, among them Giovanni Martinelli, with whom she has given many recitals on behalf of the Dante Alighieri Society. In appreciation of her work for this society, she was decorated by the Italian King last summer.

Miss Arden is now entering upon her fifth year as a member of the Metropolitan, at which institution she made her operatic debut with Caruso in Mascagni's "Lodoletta." She has since sung rôles in fourteen different operas, among which are "Tosca," "Cavalleria," "The Blue Bird," "L'Oracolo," "Manon," "Lohengrin," "Rigoletto" and others.

Miss Arden comes of old American stock, her father being a native of North Carolina and her mother, of Kentucky. She was born in New York, and has

received all her training in this country under A. Buzzzi-Peccia, with whom she continues to coach her programs. As a novelty for this season, Mr. Buzzzi-Peccia has composed, especially for her, "Carmen's Dream," a fantasy for voice and piano, in which melodies of the Bizet score are presented. The text was written by Nicholas A. Dunaev. Miss Arden will present the work in costume.

Besides her appearances at the opera this season, Miss Arden will be heard in concerts, in Providence, Cleveland, Detroit, Reading, Jamestown, and other cities. She has been particularly successful as a singer of American folk-songs, a group of which she always includes in her programs.

Detroit Symphony Begins Sunday Series

DETROIT, Nov. 3.—The Detroit Symphony, with Victor Kolar conducting, gave its first Sunday concert of the new season on Oct. 28, presenting a Russian program which greatly delighted a very large audience. Conductor and orchestra particularly distinguished themselves in a fine performance of Rimsky-Korsakoff's "Scheherazade" Suite, while several short pieces—an orchestral arrangement of Rachmaninoff's C Sharp Minor Prelude, and three numbers by Liadoff—were charmingly played. Nina Koshetz was the soloist and received an ovation for her singing of arias from the operas "The Fair at Sorochinsk" and "The Czar's Bride."

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FRANCIS MOORE PIANIST

At Annual
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Recital, Oct.
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"Proves He Has More Colors on His Palette Than Any but an Expert can Catalogue."

"He displayed a wealth of precision and accuracy * * his art revealed a delight in polished detail. A large audience manifested much pleasure."—(New York Herald).

"Back for the annual recital which lifts him deserving into the solo virtuoso class, Francis Moore played in Aeolian Hall last night. Such a program was a voucher for good taste which Mr. Moore countersigned."—(New York Sun & Globe.)

"He proved to be an eloquent and appealing interpreter. His reading of the Brahms was notable."—(New York American).

"Mr. Moore played with dignity and earnestness and his tone was clear and ringing."—(New York Tribune.)

The following from the New York World is printed in its entirety:

"In the interlocking directorate of the arts, where architecture is frozen music, music—such as was furnished last evening by Francis Moore at his piano recital at Aeolian Hall—was nothing so much as it was painting for the ear. Mr. Moore has more colors on his palette than any but an expert can catalog. In his program, as offered to a grateful audience, there ranged a variety of picture and design all the way from the sampler-like formalities of a Bach G minor fugue to the brittle, blue-green impressionisms of Cyril Scott's Etude, Op. 64, which came near the end of a not too long list.

"It was a program of 'heavenly length,' with the chaste and classic outlines of Gluck's 'Happy Shades' ballet near the beginning, through Brahms' rapturous Sonata, Op. 2 and the inevitable Chopin Etudes, to Paderewski's singable B Flat Nocturne and a 'tah-tum-tum' waltz which Dohnanyi has made out of some Delibes ballet music. You took your choice; but whatever you chose was colorful and satisfyingly done.

"Mr. Moore has the happy gift of spontaneity in his work; for he plays with such a joy of playing as is evidenced in all too few recitalists. This joy is infectious, and the result is an evening of rare charm, and good old-fashioned, solid pleasure. He is past the babbling about touch and technique; he is too good a program maker to disappoint those who like to hear something besides the old standbys. He has little to do now but go on making people happy listening to him, and it is to be hoped he gets just half as much fun out of that as he seems to, and as his audiences very evidently do."

Concert Direction of

EVELYN HOPPER

AEOLIAN HALL

NEW YORK CITY

Benefits of Making Church a Music Center Signally Shown in Syracuse

SYRACUSE, N. Y., Nov. 3.—In practically every American city there is at least one large and powerful church with a good auditorium that might be used for concerts of the best kind, but comparatively few church auditoriums are put to such use. In the average community the obstacles of old-time prejudices, fears and ignorance still remain to be overcome, and there is insufficient realization of the educational, inspirational and uplifting value of the best music.

The great possibilities of making the church a music center have been signally demonstrated in this city by the Recital Commission of the First Baptist Church, which has been presenting concerts and recitals of high grade for the last six years and has completely overcome the old objections, based on the misconception that there is something theatrical or meretricious about "secular" music, making it unsuitable for performance in a church.

The First Baptist Church has a beautiful auditorium, seating some 1500 persons, and so perfect acoustically that Sergei Rachmaninoff, after playing in it, pronounced it "the finest concert auditorium in America." In 1917 the church added several new stops to its great organ and made other improvements to the instrument at a cost of about \$10,000, and it then occurred to some members of the church who were music-lovers that there was no good reason why, with its fine auditorium, the church should not offer to the people of the city the best in music.

A committee was appointed, consisting of S. B. Everts, chairman; Fred R. Peck and Charles R. Gowen, and named the Recital Commission. The members have served without compensation for the last six years, and the recitals given by the church have all been given under their direction. The first concert given by the new commission was an appearance by Mme. Amelita Galli-Curci, who was

heard for the first time in Syracuse on Sept. 29, 1917, in the church auditorium. Since that time many other great artists have appeared in the auditorium, many of them for the first time in Syracuse.

Mme. Galli-Curci returned twice for recitals in later seasons. Jascha Heifetz, violinist, has been presented three times and Josef Hofmann and Sergei Rachmaninoff, pianists, have each appeared several times. The list of artists who have appeared under the Recital Commission's direction includes the names of many of the most prominent musicians before the American public—such as Paderewski, Kreisler, Dupré, Hempel, Levitzki, Gluck, Macbeth, Rappold, Farrar, Lucy Gates, Johnson, Whitehill and numerous others.

For one recital in the auditorium the ticket sale netted nearly \$4,500, and an audience that assembled in the State Armory to hear Galli-Curci numbered more than 2700 persons, the gross receipts being \$6,700—at that time the largest sum ever paid by the people of Syracuse to hear one artist.

This season has been opened auspiciously with an organ recital by Charles M. Courboin on Sept. 25 and a song recital by Rosa Ponselle, soprano of the Metropolitan Opera, on Oct. 2. Others scheduled to appear in the Recital Commission's series for this season are Mischa Elman, violinist; Mme. Schumann Heink, contralto; Marcel Dupré, organist, and the Ukrainian National Chorus.

Besides the concerts for which tickets are sold, many recitals have been given at which only a silver offering was taken, and also many free organ recitals. The auditorium has also been used for several years for important evening recitals, given under the auspices of the Morning Musicales, Inc., a local organization made up of some 1400 women who are interested in music. This group has brought three great artists to the auditorium each year. This season it will present at its evening concerts in the auditorium Mischa Levitzki, Albert Spalding and Sigrid Onegin.

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"Presented her songs in a manner which riveted the attention of her audience * * * is generously gifted, beautiful presence and genuine talent * * * dignified and authoritative."—Buffalo News.

CHARLOTTE
FESTIVAL
(Sept. 25, '23)

"A voice of rare purity * * * musically charming. Her reception was most flattering."—Charlotte Observer.

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MYRA HESS'

Triumphal Return to New York and Remarkable Success in Boston Recital

NEW YORK TIMES Richard Aldrich

There was strangely little temptation to consider what kind of pianist Miss Myra Hess is at her first appearance this season last evening at Aeolian Hall, to analyze how she was doing this or that, what sort of "reading" she was giving, what technical procedure she was going through, what the nature of the artistic personality was that was accomplishing the performance. There was a constant invitation to delight in the music itself, to listen to it, to find in it the sole and sufficient purpose and end of the evening in Aeolian Hall. There are not many such evenings to be passed at Aeolian Hall or any other hall in the course of a season, and it might be argued that there are not many artistic achievements of the same sort so complete and so finished in their way.

The music consisted of four contrasted preludes and fugues from the first book of Bach's "well tempered clavier"; Beethoven's A flat sonata and a sonata in F sharp minor by Arnold Bax. When pianists do bring themselves to play the Clavier pieces of Bach as he wrote them they are found to be a source of sheer delight, of intense musical charm, as they were last evening.

... Miss Hess' treatment of them all was masterly in its insight into their spirit.

Beethoven's sonata, op. 110, is rarely undertaken by pianists. It presents the difficulty that so many of his later sonatas present of bringing it together in a coherent whole; and perhaps complete success in this is not to be attained. But there is a suave beauty in the first allegro, a moderant irony passion in the last, that call for sympathetic and discerning treatment and reward it; and these Miss Hess read as in an open book.

Arnold Bax's sonata was apparently new to New York. There are superb passages in it of vehement passion; a fine, rugged theme that is much used and ingeniously developed with sumptuous harmonization and great demands on the player's technical powers.

... Miss Hess' performance was one of magnificent energy and power, of passionate sweep, of technical brilliancy. There was much applause for her through the evening and she added several encores.

EVENING POST Henry T. Finck

Elena Modjeska used to entertain her friends by reciting the Polish alphabet with such eloquent accents and dramatic manner that any one not understanding her language might have thought she was doing a passionate monologue from a Shakespeare play.

I could not help recalling that fact on hearing Myra Hess, the admirable English pianist, play, in Aeolian Hall last night, a sonata by Arnold Bax, one of the younger British composers. With stunning eloquence she proclaimed the memorized pages of this work so that anyone might have thought that here was something new and grand and glorious, calling for at least one torchlight procession in honor of the composer.

Pianists seldom choose the Beethoven opus 110. ... Miss Hess played it admirably. But it was in her opening numbers, four of Bach's unaltered preludes and fugues, that she rose to the greatest heights, and the audience did the same with its enraptured applause. The soulful B flat minor prelude was alone worth the price of ten tickets.

THE SUN AND GLOBE G. W. Gabriel

Too many pianists cannot spoil the week, so long as there is Myra Hess to sweeten it. This fortunate young English artist, returning to New York via the Pittsfield Festival gave her first recital of the season in Aeolian Hall last night. For her adroit and exquisitely easy style, this smaller auditorium is a particularly kindly shelter.

... It was an evening of beautiful interpretations. It is Miss Hess' ultimate art which causes her to melt her own

personality into whatever music she is playing. She can be as utterly elegiac as she can be impassioned; yet there is such mobility in all her moods, she turns the music back into something absolute and joyous of its own accord, independent of human tinkering. Her performance was thrilling to the end last night—and the end came only after many encores had been beseeched and bestowed.

EVENING MAIL

Pitts Sanborn

The pianists are as numerous in our midst as star dust in the Milky Way, but when Myra Hess consents to touch the keyboard, then we have pleasure of the conjunction. Dark and comely and emerald-robed, Miss Hess last night rejoiced the eye before she began her aural appeal. That she chose to make through as interesting a programme as one is likely to find—four Bach preludes and fugues, Beethoven's sonata, op. 110, and an F sharp minor sonata by Arnold Bax.

Miss Hess played Bach clearly, musically, sympathetically, without exaggeration of any kind. It was eminently legitimate Bach playing, and how genuinely beautiful and alive. Entirely true to the spirit and the time of Bach was the lovely morbidity of her treatment that made the B flat minor prelude a magical thing and the fugue that follows pealed and chimed in ringing antiphony as cathedral bells are supposed to sound but somehow never do. After it the C sharp major fugue had an almost peasant tang in its robust jollity.

In spite of the years on years, Beethoven's late sonata still eludes most pianists, but not Miss Hess. If architecture is frozen music, music may be fluid architecture. It was as Miss Hess played Beethoven last night. And her performance of the sonata, for all the unsparing perfection of its detail had the spontaneity, the fresh-running inspiration of a magnificent impromptu.

... Whatever it be, the superb performance that Miss Hess gave it will be remembered along with the work itself when this infant season dies old and outworn into another summer.

NEW YORK WORLD Deems Taylor

After Myra Hess had finished the printed programme of her recital last night we caught five licensed music critics standing in the rear of Aeolian Hall, waiting to hear her first encore. Why they waited, we cannot, of course, know with any certainty, but we have an idea they had forgotten to be critics and waited to hear some more music.

Possibly, however, they had, like this listener, recollected, with a start, that they were not, after all, there for fun, and that it was high time to start being critical. For Miss Hess has a curious power to lull the critical faculties. People are fond of saying that "she plays like a woman," and that that fact explains the charm of her playing. We think her playing is good enough not to be tagged with any gender. She plays like a musician and an artist; and that means, as it generally does, that her technical equipment is perfect enough to be taken for granted.

She possesses an extraordinary faculty for removing all trace of the means employed to produce her effects. She understands the music she plays, and respects it too much to put her comprehension on display. She has as wide range of beautiful tone color as any pianist to be heard to-day, yet she never gives the impression of turning it on merely for effect. One may or may not agree with her interpretation of a particular work. But anything she does has intelligence and sincerity and understanding behind it, and so it is better than correct, it is beautiful.

NEW YORK TRIBUNE F. D. Perkins

Bach, Beethoven and not Brahms, but Arnold Bax, were the three B's of Myra Hess' piano recital last night at Aeolian Hall though Brahms had a hearing in one of the seven closing encores. One who would shine in all three with equal luster must be one of the hierarchy of pianists, but last night the English pianist appeared to be numbered distinctly among the elect. She was not one of those who play with firmness but little expression, nor yet one of those who neglect details in striving for dramatic effect, but yet with the fine points of her fingers' ends—whereby hers was an interesting and inspiring recital.

Throughout the programme Miss Hess was at her best. In many hands Bach preludes and fugues sound like exercises, but here there was a wealth of expression. Thus in the Beethoven sonata, op.

110 Miss Hess could draw a distinction between forte and fortissimo; bringing out the sonorous chords of the fugue motif in the finale, but not blurring the fine point of the ornamentation. The seven encores at the end showed Miss Hess in other kinds of music, a rippling Scarlatti number, a Chopin etude, the Brahms A flat major waltz and Debussy's "Minstrels." For a combination of dramatic power, dash and technical skill this was an unusual performance.

BOSTON EVENING TRANSCRIPT

Warren Story Smith

Even with the greatest pianists we are less likely to exclaim that thus and thus only should the piece in hand be played than we are merely to reflect that in such wise does Mr. So-and-so interpret it. Yet it is this very quality of seeming rightness and inevitability that distinguished the playing of Myra Hess. Even when Miss Hess's way with a piece is not that of custom or tradition, it is easy to feel that her version is the true one and that others have misapprehended the composer's meaning.

There was not a dull moment in Miss Hess's concert. And so disarmingly simple and direct is the manner in which she thus persuades her listeners that to analyze the means she employs is not altogether easy.

Foremost among Miss Hess's virtues as pianist is her intense earnestness, an earnestness that is, however, far removed from mere scholastic heaviness and that never precludes the revealing of music's lighter size. As interpreter Miss Hess counts not the sensational and the unexpected. Oftenest her "readings" are essentially literal and straightforward, but so charged is her playing with sincerity and emotional warmth that—unless the music itself be wanting—every measure has in her hands meaning and significance. Technically she is well-graced; her passage-work is singularly sure and fluent, her tone is always limpid, beautiful even in moments of stress and responsive to her music's every suggestion of mood or color. Miss Hess plays without flourish, self-containedly, unassumingly, and still with no hint of apathy, indifference or dry routine. A very paragon among pianists, then, yet one whose chief excellences might escape the notice of those who confuse artistic eminence with a vain and showy virtuosity.

BOSTON GLOBE

The Boston debut of Myra Hess, noted English pianist, last night at Jordan Hall was one of those occasions which will be talked of for years to come by those lucky enough to be present. Miss Hess is not a person like de Pachmann, with mannerisms calculated to set tongues wagging. Her only claim to public attention is that she can play the piano to perfection. It is refreshing to find a great artist so free from the various sorts of bad taste which masquerade as "artistic temperament."

Last night she began by playing three preludes and fugues from the first book of Bach's "Well Tempered Clavier" in D minor, B flat minor and C sharp major.

Her interpretation was faithful in every way to the music, her effortless command of every resource of the piano enabled her to convey the spirit of the pieces without preoccupation with technique. The net result was pure delight to the many present, to whom "The Well Tempered Clavier" means much.

Her playing of Chopin's sonata with the funeral march in it was equally satisfying. There were countless felicities of detail, but she never lost sight of the total effect of the piece. So with her Schumann and Debussy.

She left the critic free from what is too often his task of flapping. One can only say of Myra Hess that she plays everything as one wants it played; as one believes the composers wanted their music played.

There was an audience that almost filled the hall. At the end of the announced program Miss Hess added five extra numbers and even then there were many reluctant to leave.

She is not merely an extraordinarily satisfying interpreter of widely divergent styles of piano music; she has a technique that approaches perfection and a musicianship akin to that of such orchestral conductors as Karl Muck.

Why Boston has had to wait two years to hear Myra Hess is a puzzle. Also, how did it happen that she was overlooked in making up this year's list of Boston Symphony soloists? After last night she is sure of a personal following of devoted admirers in Boston.

BOSTON HERALD

Philip Hale

Hearing Miss Hess reconciles one to the piano. It can be, after all, a musical instrument, productive of beautiful sounds, appealing to the ear and to the soul.

What a delight it was to hear the Preludes and Fugues played poetically! What could be more charming than Miss Hess's reading of the second Prelude on the program, with its tender wistful melancholy! Miss Hess's reading of the sonata was remarkable in this: that for once the four movements seemed to be an organic whole; the Funeral March not alien and an interpolation; the sinister Finale, the answer to not only the march, but to the opening Allegro. As she read the Allegro it foretold the funeral music to come, just as the Trio of the Scherzo prepared one for the Trio of the march. Stormy passion, the song of longing, the plaint of woe, death and then—dust and ashes—the end of every man's desire.

Seldom have we heard so eloquent a reading of this sonata; never have we heard an interpretation so logically conceived, and so compelling.

And what shall be said of her incomparable performance of the "Papillons"? Schumann was young when he wrote out these whimsical, capricious, enchanting fancies, when he read Jean Paul Richter and dreamed dreams, long before he began to study counterpoint and strive to be scholastic in works of length, breadth, and, one might add, thickness. We have heard "Papillons" when the performance was gross, dull-witted, heavy-footed, boring. Last night there was airiness, whimsicality, joy, shadowed at times by passing sadness.

When she played, one was conscious only of music. There was no disturbing thought of technical display, exhibition of this or that "method," use of the pedals, or even the personality of the pianist. One only heard and thought of music as it is rarely heard from pianists on the concert stage.

There was a large, engrossed and warmly appreciative audience. May she be a frequent visitor!

CHRISTIAN SCIENCE MONITOR

Stuart Mason

A reviewer, obliged by the necessities of his calling to listen to pianists as they come and go, oftentimes arrives at an appalling depth of pessimism regarding the present state of the art of piano playing. He loses as well his proper perspective regarding the music of Chopin and Schumann, and even Bach as well, and begins to question whether after all they were not a tiresome lot of music makers whose product has long outlived its day and generation. And then comes a Myra Hess to restore past enthusiasms, to convince that the piano after all is a musical instrument, capable of evoking beautiful sounds, of calling once more to pulsating life the glowing thoughts of those master minds of the past whose message is still of moment and who have in reality left us a priceless heritage of beauty.

This is just what Myra Hess did by her playing of last night. Few pianists would care to venture three preludes and fugues from the Well Tempered Clavier, and let us be grateful that such is the case, for the pianists who are able to play them as they should be played (that is, as Miss Hess played them last night) are not many. To the greater number of them the Well Tempered Clavier is a closed book. They see in it music to appeal to the intellect, music which arouses admiration and wonder by reason of its marvelous contrapuntal combinations, but they seldom if ever realize that it is music which is primarily emotional, music as intimate and personal, if not more so, as that of Chopin or Schumann. Miss Hess has discovered the secret of this music, and would that every musician who is concerned with the interpretation of the music of the great Cantor could have heard and profited by her playing of these preludes and fugues last night.

No less remarkable was her playing of more modern music, that of Chopin, Schumann and Debussy. She has a perfect understanding of it. Poetry, imagination, grace, charm (descriptive words are all too meager) characterized her playing. The purely pianistic side of her playing is equally remarkable. She is mistress of every technical device. Her tone is of infinite variety of color, and particularly in the pieces by Debussy she achieved effects of indescribable beauty. Yet her technical gifts are so closely bound up with the interpretation of the music that the hearer cannot disassociate them from it, and for once is able to realize completely that technique is music and music is technique, that one cannot exist without the other.

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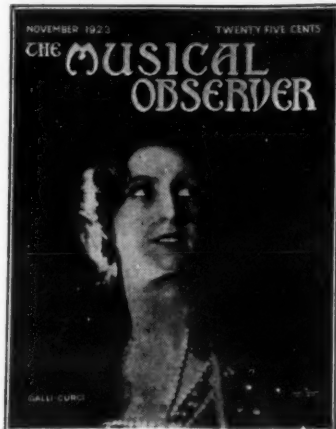
Hartford Greets Loretta Higgins
HARTFORD, CONN., Nov. 3.—A large audience warmly greeted Loretta Higgins, soprano, in recital, at Foot Guard Hall on Oct. 16. Miss Higgins

has returned to Connecticut after three years' absence in study in Paris. Theron W. Hart assisted at the piano and was applauded for a group of solos by Moszkowski, Chopin, and Grainger.

FRANZ SCHUBERT'S oldest living relative

Wilhelmina Hofbauer, reminisces in THE MUSICAL OBSERVER for November about her immortal uncle in an interview with Herbert F. Peyser. Schubert's oldest living relative tells many interesting things about the master which are not contained in biographies and text books. You will find this delightful article a valuable addition to Schubert's commentaries.

The Musical Observer for November



eclipses all previous issues in attractiveness, wealth of material and excellence of articles. A glance at some of the other titles reveals: *How Liszt Taught the Piano*, by Alexander Siloti; *Vocal Study and Musical Training for Children*, by Mme. Galli-Curci (interview); *Luigi Tarisio—Greatest Violin Connoisseur of the Ages*, F. Campbell Jeffery; *The American Artist in Opera*, Doron K. Antrim; *Grand Opera in Vienna and Italy*, by Herbert F. Peyser, and many other interesting and educational features, including sixteen pages of desirable new music.

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THE MUSICAL OBSERVER

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Alert Mind Is the Greatest Asset of Opera Singer, Declares Marion Telva

MUSICAL training and histrionic ability form only part of the equipment of an opera singer, according to Marion Telva, contralto of the Metropolitan Opera Company, who this year begins her fourth season with that organization. A wide and varied interest in things other than music, that possess a broadening influence, must reside in the singer who would make the most of her opportunities, she declares. The fact that she has profited from her own diversified interests is shown by her record. She has demonstrated the possession of a faculty for stepping into a rôle in an emergency with full success. Quick perception, adequate preparation and a sure and firm stage technique make her characterizations real and human, according to those who have watched her career.

Miss Telva accounts for it by the cultivation of the mind to a thorough understanding of her task, and a mental certainty and definiteness that enables her to do her best work at all times. "Study in any direction will aid in developing one's ability to the point where the utmost can be made of every opportunity," she says. "Consciousness of what one can do and confidence in doing it are necessary for success on the stage. To apply this directly to singing in opera, an alert mind can undertake a new rôle and give a forceful and expressive performance without rehearsals and detailed stage directions. The feeling for the part and a sense of interpretation come with the first reading, although the conception naturally grows and develops with study and familiarity. Where one has the opportunity to prepare a part long in advance, the singer with a well-trained mind will never be caught off guard by being summoned at a moment's notice."

It was less than three months after joining the company that Miss Telva was called upon at a few days' notice to sing the rôle of Brangäne in "Tristan und



Marion Telva, Contralto of the Metropolitan Opera

Isolde." Far from being overwhelmed by the trying début, she gave a satisfying performance and took her place as one of the most promising singers in the company. That was three years ago. Since then Miss Telva has repeated her success by stepping unexpectedly into the contralto rôle of "Die Tote Stadt," at its American première. She created the part of *Spring* in the Metropolitan première of "Snow Maiden," and has been heard in most of the leading contralto rôles.

Miss Telva began her professional career as soloist with the St. Louis Symphony, after which she came to New York to study, prior to her engagement with the Metropolitan. Experience as a church singer has fitted her admirably for oratorio work, and her concert engagements fill the time available before and after the opera season. Last summer she appeared for the first time with the Ravinia Opera Company, singing the leading contralto rôles in "Lohengrin," "Martha," "Butterfly," "Lakmé" and "L'Amico Fritz." EMIL RAYMOND.

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ALICE GENTLE

OPENS HER CONCERT SEASON IN BUFFALO

Mai Davis Smith Concert Course, Oct. 23rd

BUFFALO TIMES

The recital last night in Elmwood Music Hall by Alice Gentle and Louis Graveure was one which promised considerable interest. It is always interesting to see how a singer who has achieved distinction in Opera will meet the sterner demands of the concert stage. While Miss Gentle sang Massenet's "Pleurez mes yeux" on her program and two other operatic excerpts as encores, she sang as well a group of Strauss songs and a group of American songs, in which she showed—not her limitations, but her resources. Her voice is very evenly beautiful, with a warm dramatic soprano.

BUFFALO EXPRESS

It is always a chance as to whether a successful operatic artist will make good in recital. Some of them do and more do not. But Alice Gentle proved that she is not dependent upon the accessories of stage costume and setting, or the assistance of dramatic action to compass her effects, and outline her vocal delineations. Her rich and lovely voice, completely under control, her extensive range of tone color, her innate musical feeling dominating all, these make her concert work no less powerful and convincing than her combined singing and acting in the field of opera. She absolutely enchanted her audience of last night, bewitching her hearers by her splendid vocal and artistic achievements, and scarcely less by her winsome personality. So admirable was Miss Gentle's work in all of her numbers that it was merely a question of personal liking as to whether this or that should be more especially commended.



BUFFALO NEWS

Miss Gentle's former appearances here have been in opera. Her superb portrayals of Carmen and Tosca are still fresh in memory. Last night she proved that she is one of the select few of the operatic world who can turn to the realm of song and readily adapt their gifts to the subtleties and artistic finesse of this gentler branch of the singing art. The soprano is an artist of magnetic personality and the voice admirably flexible, is one of satisfying freshness and brilliance. So interesting were her various numbers, so convincingly sung and so completely finished in detail that each one, in its way, seemed a gem. The Strauss songs were particularly engrossing. Loudly acclaimed, Miss Gentle returned to the stage and, to the delight of her listeners, momentarily assumed the rôle of Carmen, singing the "Habenera" to the life. A touch of realism was the gay Spanish shawl which the singer wore for this number. To appease the audience she responded again with a popular Mexican air.

BUFFALO COURIER

Miss Gentle gave an exposition of the artistic delivery of song, rather than the flamboyant and spectacular work so many singers consider necessary to intrigue their audiences. Her brilliant dramatic soprano voice and her superb histrionic equipment were kept well in hand, and she concerned herself mostly with the sensitive mood and content of her songs, projecting them with rare good taste. She has a command of silvery pianissimo and a style that bespeaks musical feeling enriched by cultivation. In the Aria from "Le Cid" she evoked all of its dramatic effectiveness and a tonal shading that made it a lesson in interpretation.

Transcontinental Tour in Opera

Direction—CATHARINE A. BAMMAN

A Few Spring Festival Dates Open

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Kochanski

*Is Acknowledged Preeminent
Violinist Lauded by Critics Fol-
lowing His New York Recital in
Aeolian Hall, October 28, 1923*



Paul Kochanski, a Polish violinist of real distinction, who came to America two years ago, gave his first recital of the season yesterday afternoon in Aeolian Hall. There is true elegance to Mr. Kochanski's playing. He has an almost French aptitude for perfecting small details and for little refinements of style. Still he has the temperament of his native Poland. He has dignity and repose, and at the same time, a strong, forceful manner. The Vivaldi-Nachez concerto in A minor was played at the start of the recital. It was a fine, scholarly reading, and the Bach numbers which followed were equally interesting. In two transcriptions from Chopin the youthful violinist displayed sentiment, refinement, delicacy, and his brilliant technique was brought into play in Paganini's "Campanella." The audience was numerous and more than ordinarily hearty in its applause.—*New York Evening Telegram*, October 29, 1923.

Since Mr. Kochanski first arrived in this country a few seasons back, he has safely established himself as a genuine musician, an artist endowed with fine taste and feeling, a player of breadth, of finish, and of individuality. This last mentioned trait is to be expected of one who is a student and a teacher of music, but it is too seldom met with on the recital stage. Mr. Kochanski had all his virtues at his command yesterday and delivered his message in masterly fashion. His brother, Josef, was the accompanist.—*New York Evening World*, October 29, 1923.

It was a beautiful performance that Paul Kochanski, Polish violinist, gave at Aeolian Hall yesterday afternoon.

A broad, singing tone and a brilliant though not showy technique distinguished Mr. Kochanski's playing.—*New York Evening Mail*, October 29, 1923.

Musicians in particular call it a happy day which returns Paul Kochanski, the Polish violinist, to his season's first recital in Aeolian Hall. This he did yesterday afternoon, with all accompanying gratification to those for whom the violin is love and law alike. No need to praise him faintly as a "musician's musician," however. His audience was large and general and fairly pelted him with assuring enthusiasm. He lived up to his reputation for finely toned, strong modeled playing.—*The New York Sun and Globe*, October 29, 1923.

Paul Kochanski, the Polish violinist, played at Aeolian Hall yesterday afternoon to a good-sized and responsive audience. And the numbers on the programme were chosen with an eye to avoiding the familiar and the hackneyed.

The concert began with Vivaldi's A Minor Concerto, arranged by Nachez. Mr. Kochanski's technique, of course, was never strained to cope with the difficulties provided by this old Venetian virtuoso, and he added to that a fine warm tone which was particularly pleasing in the second or largo movement. Good things are wholesome in moderation. And this is true of vibrato in violin playing; it is an asset when not overdone. Mr. Kochanski employed it to advantage in the second movement.—*New York Evening Post*, October 29, 1923.

A finished performance can usually be expected from Paul Kochanski, the Polish violinist, and such a performance was given by him yesterday afternoon at Aeolian Hall.

Mr. Kochanski, as before, showed a thorough mastery of tone and technique—a smooth, full tone generally faring well in those technical complexities in which many a tone becomes rough or clouded—while his technical skill hardly needs to be enlarged upon anew. After Bach and Vivaldi, he played his own arrangements of a Chopin nocturne, Op. 62, No. 1, and a mazurka, Op. 6, No. 3—these much adorned; but he seemed best in Rachmaninoff's "Vocalise" as arranged by Michael Press. Sarasate's "Jota Aragonesa" furnished a spot of color in a program rather sober, so far, while the last group brought Achron's Hebrew Melody, the Brahms A Flat Major waltz and Paganini's "Campanella"—another Kochanski arrangement.—*New York Tribune*, October 29, 1923.

Mr. Kochanski is one of those artists who, if he put his youth and vigor into playing "Three Blind Mice," could throw his house into long applause. Yesterday he drew gratifying response for everything he did. It is not so much that he plays with emotional fire. It is not exactly "fire" that he has, as much as it is youth and poetic rapture. In the Chopin mazurka, what he produced was real ebullience and poetry; the nocturne, too, had fine floating phrases and trill—work which were essentially the product of the poet back of the bow-wielder.

His work in the Bach "Praeludium" was gay and lilted; a kind of Spring buoyancy that deserved the applause it got. And later came Sarasate's "Jota Aragonesa" (better in technique than in pitch), which left the house so noisy and turbulent that it would be satisfied with nothing less than a whole string of bows.—*New York World*, October 29, 1923.

Good music played well is always a thrilling experience even to satiated concert-goers. Such an experience was afforded the audience in Aeolian Hall yesterday afternoon, when Paul Kochanski gave his initial violin recital for the season. The gifted Polish musician devoted care and special study to the arrangement of his programme. His interpretation revealed his sterling musicianly qualities; straightforward, unaffected style; and vigor controlled by true artistry.—Grena Bennett in the *New York American*, October 29, 1923.

Mr. Kochanski's performance offered much that gave pleasure, especially his broad and dignified presentation of Vivaldi's concert, music of a warmly felt impulse beneath the stately exterior of the early eighteenth century style. This performance of the pieces by Bach showed sympathy and understanding, and a feeling for style.

He plays with an ingratiating sincerity and unaffectedness, directly preoccupied with the music and not at all with personal display. It was sympathetic music making such as has won him sincere liking before now.—Richard Aldrich in the *New York Times*, October 29, 1923.

Paul Kochanski, violinist, gave what the program styles "a concert of music for the violin" yesterday in Aeolian Hall.

His playing had its customary fine tone and clarity of style.—*New York Herald*, October 29, 1923.

Concert Management GEORGE ENGLES, Aeolian Hall, New York
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Mabel Wood Hill Arranges Bach Works for String Orchestra

An arrangement for string orchestra of the Bach Preludes and Fugues Nos. 4 and 22, by Mabel Wood Hill, will be performed this season by the Queen's Hall Orchestra, London, Sir Henry Wood, conductor. This work is especially adapted for performance by college orchestras and settlement schools. Recent programs of George Reimherr and Beatrice MacCue have included "Oxford Garden," by Mrs. Hill, and Idele Patterson and May Peterson are singing her "English Lullaby."

Julia Claussen Sings in Opera Abroad

Julia Claussen, mezzo-soprano of the Metropolitan Opera, who is now in Europe, sang three times at the Royal Opera in Stockholm and gave one concert last month. She appeared as *Dalila* in Saint-Saëns' opera; as *Amneris* in "Aida" and *Brünnhilde* in Wagner's "Walküre," in which she achieved great success. She was scheduled to appear in "Lohengrin" and "Carmen" before leaving for other countries where she is to sing. She will appear in concerts in Sweden and Finland.

Philip Sevasta in Harp Recitals

Philip Sevasta, harpist, opened his concert season on Oct. 15 at the Academy of Music, Baltimore, before a large audience, and gave a recital in Cumberland, Md., on Oct. 23. He will be heard in Cincinnati on Nov. 12. Mr. Sevasta will conduct his regular class in harp instruction in New York during the season.

Schipa to Sing on Pacific Coast

Tito Schipa, tenor, who has been fulfilling engagements in the East, is now on his way to the Pacific Coast, where he will sing three or four times weekly until he returns to Chicago the first week in December to appear with the Chicago Civic Opera Company for eight weeks.

Revealing Music's Beauties Through the Dance

The Duncans Discuss Their Art on Eve of New Tour—America More Appreciative of Dance Than Any Other Country—Best Schools Found in New York

THE varied experience which has been the lot of the Duncan Dancers, Anna, Lisa and Margo, is given to few of their years. They were mere children when they were adopted by Isadora Duncan, and first learned from her the theory of the dance, but they have developed their art according to their own views, and today stand, not as pupils of their teacher, but as artists in their own right. They count it a privilege to be exponents of Isadora Duncan's ideas, for they believe they are based upon the highest principles of art, but since the time three years ago, when they refused to follow her to Moscow, they have mapped out their own artistic courses.

"Many persons have asked if we are still affiliated with Miss Duncan, or if we subscribe to her political beliefs," said Anna, who by common consent seems to be the spokesman for the trio, "but we have not seen Miss Duncan for more than three years, and do not know what her ideas are except from what we have read in the papers. We are not interested in political questions. There is enough in art to keep us occupied. We believe that Miss Duncan has brought the dance to its highest form of expression, but if artists are to be individual in their work there comes a time when they must work out their own ideas. The task of the dancer today is to educate the public to realize that the dance is



Photo by Bain News Service

THE DUNCAN DANCERS

Back in New York After Three Years Absence, Renew Acquaintance with Central Park. Left to Right: Margo, Anna and Lisa

as legitimate form of expression as any other and that through the dance it is possible to reveal new beauties in the music of the masters. The old form of ballet has no place in our conception of the dance."

Best Schools in America

The dancers are very happy to be in America again, which, they say, seems more like home to them than any other country. When they were here three years ago they were three of a group of six, but one has since married a New York art dealer and two are in Russia with Miss Duncan. From their earlier experiences in America they have formed the conclusion that in no other country is the dance more appreciated. Those who think there are more and better schools of dancing in Europe than in America are mistaken, they say, for they have found that the most and best schools are in New York.

Personally the dancers do not fulfill the old-fashioned idea of what a dancer should be. No longer is it thought that all the cleverness of a dancer should be in the feet. Anna, with her dark hair and flashing eyes, is much more talkative than the others. Both Lisa and Margo

are fair and rather retiring, but are capable of expressing well-defined opinions when the occasion arises. It is plain that one of the reasons for their unusual success in their ensemble work is that they are each strongly individual in their natures, yet, through long association and training, are able to merge their personalities in an ideal ensemble.

Although they speak equally well in French, German and English, they always address each other in English. They know enough Italian to make themselves understood in Italy, but are anxious to learn the language sufficiently well to be able to read Dante's "Divine Comedy," in the original. Following the conclusion of their tour in this country next March, they will return to Europe, and proceed to Algiers, where they made successful appearances a few months ago.

HAL CRAIN.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, sang in Seattle with Clarence Whitehill, baritone, on Oct. 2, and in recital in Spokane on Oct. 4. On Oct. 10 she sang in Anaheim, Cal., in San Jose on Oct. 12, and with Mr. Whitehill in San Francisco on Oct. 14.

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GIGLI LEAVING SAN FRANCISCO!
Not Goodby, but Au-Revoir

Brilliant Success in Recital at Windsor Hall, Montreal, Canada

Montreal Daily Star

Signor Beniamino Gigli is one of the large number of tenor singers for each of whom it is claimed that he is the successor to Caruso, and he at least has this in support of the claim, that he is the principal tenor in Italian opera at the Metropolitan Opera House, and, therefore, it is to be supposed, holds the tenor championship of the world. Caruso's succession is naturally likely to remain vacant for some time, as such voices do not occur in every generation, but Mr. Gigli is in the first rank of Italian operatic tenors.

The Montreal Herald

The program chosen by Beniamino Gigli for his recital in the Windsor Hall last night displayed his magnificent voice to the fullest advantage. The audience received him with such spontaneous enthusiasm that Gigli added to his program, his extra numbers including two fine arias from operas with which he is thoroughly familiar, at the conclusion of which the already enthusiastic audience simply let go and resorted to shouts, stamping feet and insistent demands for the artist to give them another extra number.

Gigli has a powerful voice with lyric qualities, and sang splendidly in each one of his other arias and songs, and his complete recital was, in fact, a triumph and is striking evidence that Montreal still has in its midst the "true lovers" of the true artist.

Opening with the aria "M'Appari" from "Martha," Gigli then gave a group of Italian songs which ended with a dashing one about "Paquita," and in response to the applause Gigli sang his only English piece. The aria from "Rigoletto," "La donna è mobile," was rendered with a true Italian spirit and received the greatest applause, which demonstration was rewarded by Gigli returning and singing the introductory aria from "Andrea Chenier."

Le Canada

Gigli, ténor puissant et maître de sa voix si riche, a donné un magnifique concert.

Le ténor Gigli est le plus exact représentant du "Bel Canto" de l'école italienne. Son volume et sa qualité de voix en font un chanteur d'opéra de premier ordre.

Son timbre d'une netteté argentine est des plus beaux quand il atteint le registre élevé, et combien sa voix était superbe dans

cet extrait de la Tosca "Le Ciel luisait d'étoiles," ce qui lui a valu les plus enthousiastes applaudissements.

The Gazette, Montreal

"Glorious" is a characterization which may be applied without hesitation to the voice and the art of Beniamino Gigli. It is not often that one becomes unreservedly enthusiastic over an operatic tenor appearing in recital, but Gigli at the Windsor Hall last night sang so wonderfully that he transported his hearers to the opera house, and left no impediment to hamper imagination in mentally reconstructing the scene of each aria.

Against the size of the audience it is to be recorded that it furnished a massed enthusiasm which would have done credit to a gathering ten times the size. It was real and spontaneous and so thoroughly genuine that Gigli generously added to his program his extra numbers, including two fine arias from operas in which he has frequently appeared. Shouts, stamping feet and waving hands were reinforcements to vigorous hand-clapping, and certainly no artist this season has been the recipient of such a real tribute. It is to be hoped that Gigli will remember this when Montreal is again mentioned to him, and that he will return so that he may have the crowded auditorium which he so thoroughly deserves.

Gigli possesses a powerful voice with lyrical qualities, fine control and obtained his effects without forcing; his head notes were melodious, and to these he added an amazing flexibility. The singer also displayed a pleasant stage presence, an enthusiasm and a ready response to the sympathies of the audience.

La Presse, Montreal

Nous croirions volontiers que Gigli est le plus grand des ténors du répertoire. Sa voix est d'une beauté, d'une richesse, d'un velouté, d'une extra-ordinaire. Elle est en même temps puissante et sort, large et ronde, comme d'un beau clairon d'argent. Gigli s'en est fait un organe facile et souple qu'il contient sans fatigue ou lance sans effort. Sa sonorité sa parfaite maîtrise dans la portée de haute ou de basse en font le plus beau rejeton de la Scala milanaise, c'est un chanteur d'opéra avant tout, un grand artiste lyrique. Il a du souffle, de la flexibilité et ses notes élevées sont aussi belles de tête que de poitrine. Il mérita certes la bruyante démonstration que lui fit l'auditoire enthousiasmé.

BENIAMINO GIGLI

Triumphs with San Francisco Opera Company

As Chenier in "Andrea Chenier"

San Francisco Examiner

His great moment of the evening followed his stirring delivery of the Improviso of the first act. He began this famous aria in a soft dreamy voice that gradually worked up to a climax at the end where he revealed unexpected robustness of tone.

The San Francisco Call

Gigli was, of course, the outstanding figure among the singers. Gigli's marvelous voice fairly electrified the house when he sang the improvisation. It was magnificent.

As Romeo in "Romeo et Juliette"

San Francisco Chronicle

Beniamino Gigli in the role of the romantic Shakespearean hero surpassed his previous accomplishments with the lyric beauty of his tone and impassioned fervor of his singing. The auditors did not allow him to finish his first act aria, but broke clamorously in where they should have been silent. The ovation that he received at the end was spontaneous, rousing and welcoming.

The admirable completeness of his vocal equipment could have had no other effect. The lyric and the dramatic are so excellently combined in his utterance that he passes with ease from poetic tenderness of tone to impassioned vibrancy. His command of resonance is without a point of weakness, and his emotional expressiveness is correspondingly fluent.

As the Duke in "Rigoletto"

San Francisco Bulletin

Gigli as the Duke was a revelation.

It was an exposition of liquid Bel Canto as the Italians conceive it. Smooth, finished, exquisitely modulated. There was no forcing of notes, no playing to the gallery, none of the bull-like bellowing so often heard from the gallant Duke.

And besides this, Gigli was an exceedingly handsome and sympathetic villain. The quartet was magnificently done, and, dominating all, this young tenor's voice rolled out in such rich, glorious melody as has never been heard in San Francisco since the performances of Caruso so long ago that many of us are unable to recall them.

San Francisco Chronicle

Beniamino Gigli, as the fickle and sensual Duke of Mantua, scored a success second only to that of his Romeo. The beauty of his voice in its moments of lyric quietude and the delightful texture of its fortissimo tones were never displayed to better advantage. From the opening "Questa è quella" to "La donna è mobile," his singing held the auditors enthralled.

As Faust in "Mefistofele"

San Francisco Journal

Gigli, whose voice seems more celestial with each hearing, gave an exploitation of Faust entirely at variance with any other's reading and fell with utmost ease into the Bolto conception of the part. The celestial in Gigli does not, however, interfere with robustness which is declamatory of all things human while retaining that quality which continues to forecast him a Caruso near at hand.



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Train in America for Opera, Samoiloff Urges

THE question of whether the American singer should go to Europe or remain in this country is not the all-important one, in the opinion of Lazar S. Samoiloff, New York teacher of singing. Is he prepared for a professional career? That is the question. If he is, his field is the world and he is free to go where he will, knowing that there is a place for him and his art.

Mr. Samoiloff spent several months in Italy last summer, his first visit there in seventeen years. He is interested in the operatic situation in its relation to the American students, and being known as the teacher of Rosa Raisa and Giacomo Rimini, Gabriella Besanzoni and others, he had access to every means of investigation. He does not say that the student should not go to Europe, but he does hold that he has no business there unless he is fully prepared for his debut and is properly introduced. He found that there is no discrimination against American artists, declaring that any student who can demonstrate his ability to appear in a rôle can make his debut within two weeks after his arrival in the country. But if he is not equipped vocally and does not know the language, he makes the rounds from teacher to manager and from manager to teacher, and years often go by with the coveted debut still beyond the horizon.

Welcome American Artists

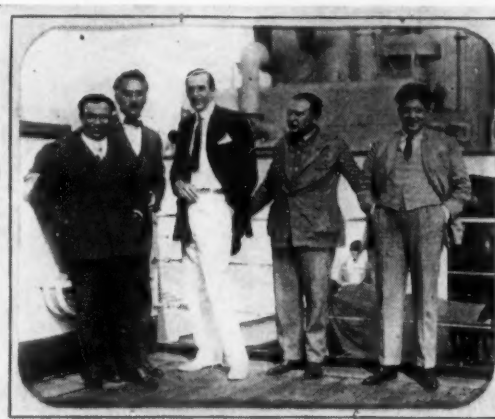
"There is no feeling against the American singer in Italy," declared Mr. Samoiloff. "With my family I was the guest of Mme. Raisa and Mr. Rimini at their villa, two hours' journey from Milan, and I had the opportunity to study the situation pretty thoroughly. If our singers really have something to offer, they receive a genuine welcome from the Italians. But why should a manager engage an untrained American singer when he can get routine native singers for almost nothing?"

"What the student in America should realize is that there is no necessity to go to Italy for his preparation. America is full of good teachers, and, so far as I could learn, there is no longer a first-rate teacher in the whole of Italy. The Italians know good singing when they hear it, but in the profession the idea of singing seems to be that the greatest singer is he who can sustain his topmost note for the longest time.

"Take the case of Charles Carver, young American bass who went with me to Italy to continue his studies. A few weeks before we left, I suggested that he prepare two operatic rôles. He insisted that he is a concert singer, and there would be no need to bother with opera. Nevertheless, he learned the rôles of the King in "Aida" and Sparafucile in "Rigoletto." After we reached Italy, I was giving him his lesson one day in one of the rear rooms of the opera house, when there was a knock at the door. It was the stage manager, who happened to be manager of an opera house in Genoa. He heard Mr. Carver's lesson and immediately asked what rôles he knew. Mr. Carver told him and he said, "Good! Just the operas we are going to give in Genoa," and asked if he would not like to make his debut. The matter was quickly arranged, and he not only sang each rôle once, but sang in each opera four times and with great success. Yet I met many American students in Milan and other cities, some of them having been there as long as five years, still waiting for their debuts.

"What is the remedy? Give the student an opportunity for experiences in his own country. To be sure, all cannot join the two or three big companies we have. We must develop opera classes and training schools where the student can learn the rudiments of stage deportment and gain the assurance necessary for success. I believe this is the only way in which we can develop a real American school of opera.

"For several years it has been my dream to build up an opera class which might some day be the nucleus of an American opera company, and this season, both in my own studio and as head of the vocal department and opera classes at the Institute of Musical Art, of which Frank Damrosch is director, I shall have an opportunity to test my ideas, and I am sure there will be fine results. In the beginning we shall not



Lazar S. Samoiloff and Party of Distinguished Voyagers on Board the Conte Rosso—Left to Right: Mr. Damuni, Tenor, San Carlo Opera Company; Mr. Samoiloff; Prince Gaetani, Italian Ambassador to the United States; Fritz Reiner, Conductor, Cincinnati Symphony and Mr. Fergosi, Baritone, San Carlo Opera Company. The Second Picture Shows Mr. and Mrs. Samoiloff and Mr. and Mrs. Reiner.

attempt whole operas, but shall prepare scenes from various operas for our first public performance in December. We shall develop a fine chorus and there will be a student orchestra of seventy-five players who will not be hampered by union rules and regulations. Both at the Institute and in my studio I shall have the association of Alexander Savine, who was a colleague of mine at the Vienna Conservatory nineteen years ago and who is a great artist and an experienced opera director."

In order to carry out his plans for his private opera classes more fully, Mr. Samoiloff has removed from his Carnegie Hall studios, which he occupied for many years, to a four-story residence at 309 West Eighty-fifth Street, formerly owned by Richard Hageman. In addition to Mr. Savine, he will have the assistance of C. de Lancelotti, coach and accompanist, and two vocal instructors, who will work under Mr. Samoiloff's direct supervision.

While he was in Italy, Mr. Samoiloff had an opportunity to hear several of his pupils acclaimed in opera. In the Verona open-air theater he heard Rimini sing in ten performances of Massenet's "Le Roi de Lahore," and in Venice, Gabriella Besanzoni was one of the featured singers in a series of five performances of "Aida," celebrating the opening of the new arena, seating 25,000 persons. He also heard Angelo Minghetti, tenor of the Chicago Opera, in Venice, and in Berlin witnessed a demonstration cre-

ated by Sonya Yergin in performances of "Rigoletto" and "Traviata." It is possible that Mr. Samoiloff will return to Italy for a master class next summer, since he has received many requests from leading singers. HAL CRAIN.

NEW PRIZES ANNOUNCED

Kansas City Organization Makes Additional Offers

KANSAS CITY, Mo., Nov. 3.—There has been added to the \$2,000 offered by the Friends of American Music, an organization recently founded in this city by N. De Rubertis, as prizes for various compositions, a prize of \$200 for the best piano composition. The others, as already announced in MUSICAL AMERICA, are \$1,000 for the best symphony or concerto for violin or piano; \$400 for the best orchestral number, occupying fifteen minutes or less in performance; \$400 for a chamber music composition and \$200 for the best song. Music must be in the office of Anna Millar, Lillis Building, Kansas City, not later than March 10, 1924.

Mr. De Rubertis also announces a prize of \$400 for a short composition for the Kansas City Little Symphony, which is composed of strings, one flute, two clarinets, one oboe, one bassoon, two French horns, one trumpet, one trombone and kettledrums. A piano can be used if desired. BLANCHE LEDERMAN.

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"He sang with such charm and robustness that he recalled Caruso." — *Evening Standard*, June 5, 1923.

"He has a tenor voice of fine quality and power which filled the Albert Hall without effort. Altogether, he is a finished artist." — *Daily Express*, June 6, 1923.



PRAGUE

"Chamlee beyond all doubt has made himself the beloved of Prague. He is a God given artist, and makes one realize once more that beautiful bel canto still exists." — *Tageblatt*, July 14, 1923.

"His singing is on a parallel in every way with the greatest singers of all time." — *Tageblatt*, June 26.

"The perfection of his singing art was shown to superb advantage both in the arias of the third act and in 'La Donne e mobile.'" — *Deutsches Zeitung*, July 1, 1923.

VIENNA

"On what a height this young singer stands! It would be well for our students to hear and study him, to take him as an example." — *Volkszeitung*, July 4, 1923.

"He was the master of true, but seldom heard, Bel Canto." — *Mittag-Zeitung*.

"Chamlee is a real tenor from whose throat flows without effort tones at once sparkling, brilliant and caressing, he is a singer of extraordinary attainment. His beautiful and soulful singing brought him such thunderous applause as only the greatest artists have received in Vienna. It was one of those evenings never to be forgotten." — *Neulg-keltk Weltk Blatt*, July 4, 1923.

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COLUMBUS HEARS VISITORS

Ponselle and Salvi Give Opening Concert
—Local Singers Appear

COLUMBUS, OHIO, Nov. 3.—The Woman's Music Club presented Rosa Ponselle, soprano, and Alberto Salvi, harpist, in the first number of its series on Oct. 17. Miss Ponselle, who was singing here for the third time, was in glorious voice and sang a group of old Italian airs, modern French songs and numbers by Schumann, an aria from "Ernani" and a group of ballads. Mr. Salvi played numbers by Debussy, Tournier and Posse and a Norwegian Ballade by Pœniz in a masterful manner. As a closing number the artists joined in Kahn's "Ave Maria," with Mrs. Wilbur T. Mills at the organ. Stuart Ross was a fine accompanist for Miss Ponselle.

The Women's Guild of Grandview Heights presented Robert Barr, baritone; Edgar Sprague, tenor, and Mabel Dunn Hopkins in a short program that was followed by a performance of Bartlett's operetta, "Magic Hours," by Geraldine Riegger, contralto, and Gladys Pettie Bumstead, soprano.

A new quartet has been formed at the Central Presbyterian Church. The singers are Mabel Mitchell Pratt, soprano; Lenora Number, contralto; Carl Fahl, tenor, and Hermann Amend, bass. They are all pupils of Margaret Parry Hast.

TERRE HAUTE, IND.

Nov. 3.—Cyrena Van Gordon, contralto of the Chicago Opera, was warmly acclaimed at the opening of George Jacob's series of concerts. She sang in admirable style an attractive program of French, German and English songs and operatic arias and excited great applause in the "Cry of the Valkyrie." Several encores had to be given. Alma Putnam at the piano shared in the success of the concert.—Tchaikovsky's Trio in A Minor was the feature of the program given by the Tollefsen Trio in the second of the series of concerts sponsored by the Music Club. Augusta Tollefsen's piano solos also aroused continued applause.

L. EVA ALDEN.



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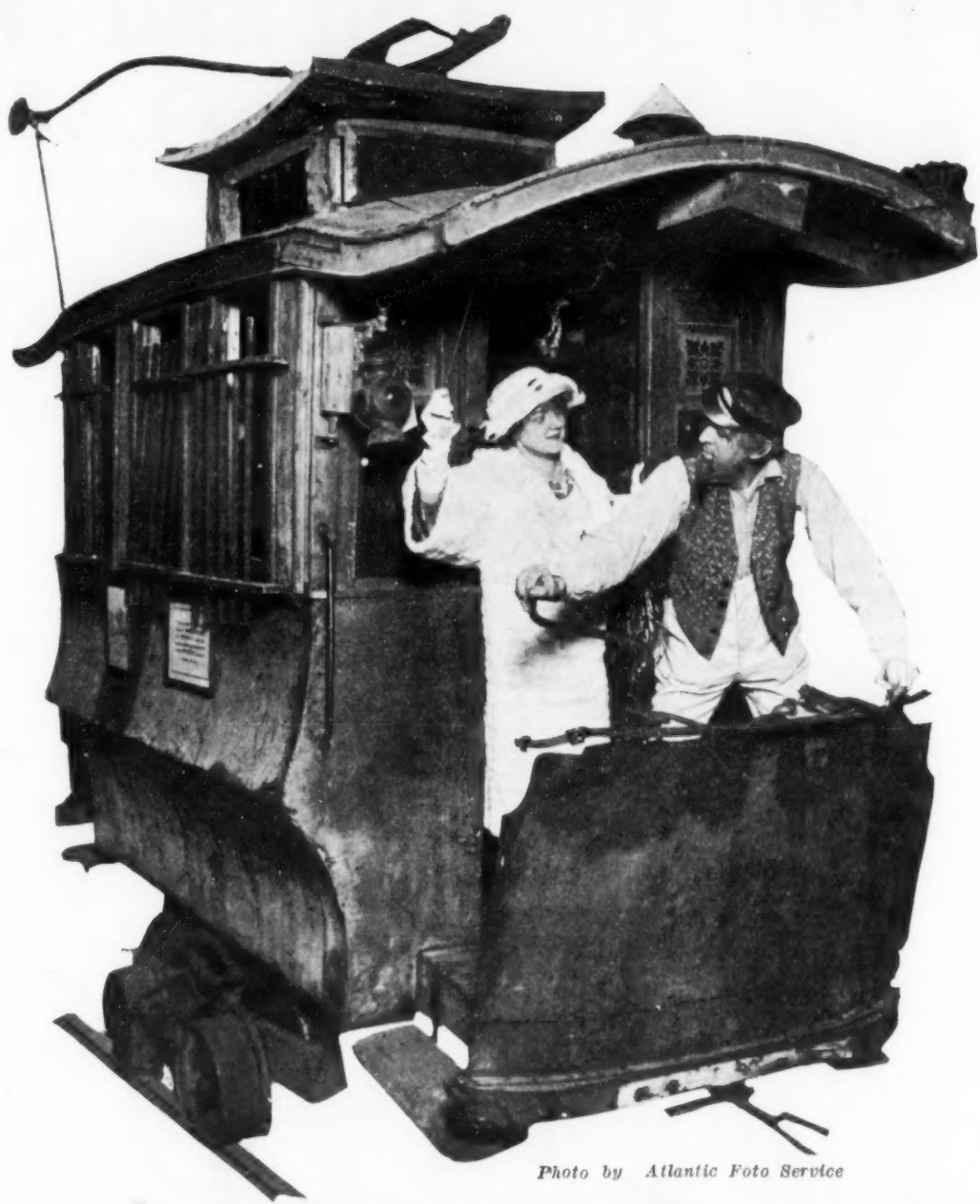


Photo by Atlantic Foto Service

Theodora Sturkow-Ryder, Chicago Pianist and Teacher, Pays Visit to Replica of Vehicle Made Famous by Comic Pictures

WHILE on an autumn visit to Atlantic City, Theodora Sturkow-Ryder, pianist and teacher of Chicago, made the acquaintance of the famed Skipper of the "Toonerville Trolley That Meets All Trains." That perverse traction vehicle, made famous by Fontaine Fox's cartoons, had a replica recently on exhibition at the New Jersey seaside resort. It is very popular with the great numbers of visitors to Atlantic City.

Whether Mme. Sturkow-Ryder has been carried past her "stop" in the accompanying photograph is somewhat uncertain. The firmness with which she is tugging at the rope leads one to hope

that she has not inadvertently grasped the "fares" bell-cord! The "Skipper," made very familiar to hosts of readers of a New York evening newspaper by his quaint antics in Mr. Fox's sketches, seems to be somewhat "at sea" between the balkiness of his decrepit car and the charm of his artist visitor.

Mme. Sturkow-Ryder has reopened her studios in Chicago, and on a recent week-end gave the first reception of the year. A feature of this event was a musical program by the artist and her pupils. Mme. Sturkow-Ryder was heard as soloist at the opening reception of the Chicago Woman's Musical Club, where she played a group of her own compositions.

NOONDAY CONCERTS TO BE INAUGURATED IN ALBANY

Orchestra Organized for New Series
Supported by Federated Clubs

ALBANY, N. Y., Nov. 3.—Noonday musicales are to be inaugurated in Albany, the first to be given at the Strand Theater on Nov. 3. This extension of musical activity is advocated by the New York State Federation of Music Clubs, which will meet in annual convention in Albany on April 24, 25 and 26, 1924.

With the indorsement of Edna Marion, president of the New York Federation of Music Clubs, the Monday Musical Club, the music section of the Albany Woman's Club, the Albany Community Chorus and individuals interested in musical culture, Manager U. S. Hill of the Strand Theater has decided to sponsor the movement and will organize an orchestra of thirty musicians comprising the combined orchestras of the Albany and Troy Strand Theaters, which will be conducted by Julius Boxhorn, a graduate of the London Royal Society of Arts. Organ recitals by Floyd Howard Walter, organist of the theater, will form part of the programs.

Various local clubs have begun their season's activities with interesting recitals. Mary Ades, pianist, and Hubert Hendrie, tenor, lately appeared in a program before the music section of the Albany Woman's Club, of which Louise

Beaman Haefner is chairman. Mr. Hendrie took the place on the program of Lucius Ades, who was unable to appear.

The first recital of the Monday Musical Club in the Historical Society Auditorium was given by new members. The soloists were Mrs. John Carey and Mary Whish, sopranos; Mrs. H. B. Morse, contralto; Mrs. McNaughton Miller, pianist, and Ruth Woodin, violinist. The accompanists were Henrietta Knapp, Esther D. Keneston and Mrs. Ralph Winslow.

The Albany Community Chorus had a record attendance in Chancellor's Hall at the first meeting of the season, conducted by Elmer A. Tidmarsh. John C. Dandurand of Troy, tenor, was the guest artist and was accompanied by Harry J. McCreedy of Cohoes.

Daniel Whittle was re-elected president of the Albany Mendelssohn Club at the annual meeting. The other officers chosen were Leo K. Fox, vice-president; Godfrey J. Smith, secretary; Frank B. Ivory, treasurer, and John Dick, Harold D. Kamp, Dennis B. Kinsley and Joseph T. Pierce, directors. W. A. HOFFMAN.

Mrs. R. C. Bosworth, soprano, who has coached for several seasons with Eugene Bernstein, has fulfilled successful engagements recently in Boise City and Lewiston, Idaho, and Spokane, Wash.

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OPERA SOCIETY IN DEBUT

Sainton Leads Toledo Singers in First Performance—Visiting Artists

TOLEDO, OHIO, Nov. 3.—The newly formed Opera Society of the La Salle and Kock Department Store employees gave its first performance at the Auditorium Theater on Oct. 17 in Victor Herbert's opera, "Mlle. Modiste." Joseph Sainton, who conducted, achieved excellent results with the chorus. The house was sold out and there was a large body of standees.

Rosa Ponselle, soprano, and Giuseppe Danise, baritone, both of the Metropolitan Opera, opened the Toledo Teachers' Concert Course on Sunday afternoon, Oct. 14, under the management of Ada Ritchie at the Auditorium Theater, before an audience which filled the hall and stage. Both artists aroused enthusiasm. Stuart Ross was an excellent accompanist. J. H. HARDER.

Pietro Yon Plays New Organ Music in St. Louis Recital

ST. LOUIS, Nov. 3.—Pietro Yon gave the first organ recital of the season on Oct. 18 before a big audience at the Third Baptist Church, under the auspices of the local chapter of the American Guild of Organists. His admirably developed technique was given full sway in his "Sonata Romantico" and several other of his compositions, a Bach Prelude and Fugue and a new American Indian Fantasy by C. S. Skilton, performed for the first time. HERBERT W. COST.

Lovette School Opens Second Season in Washington

WASHINGTON, Nov. 3.—The Lovette School of Music opened its second season in the Capital recently with a musicale tea in its new home. An interesting program was given by Elena de Sayn, violinist, who is affiliated with the school, accompanied by T. S. Lovette; Bertha Thompson Nelson of Teague, Tex., pupil of Mr. Lovette and member of the faculty; Jack Charlton Ward, Edythe Crowder and Joseph de Meglio, vocalists, pupils of Eva Whitford Lovette. The accompanists were Mary Ruth Matthews and Gladys Hillyer.

Anna Burmeister Sings in Middle West

Anna Burmeister, soprano, who is now singing in the Middle West, gave a recital before the members of the Fortnightly Musical Club in St. Joseph, Mo., on the evening of Oct. 15. She was received with much success by an audience that completely filled the ballroom of the Hotel Bobideaux. Mrs. Nate Block was the accompanist. Other recent concerts were in Virginia, Minn., where Miss Burmeister gave a joint recital with Reinald Werrenrath, baritone, and in Duluth, Minn., with Norman Johnston, baritone.

Sorrentino to Tour South

Umberto Sorrentino, tenor, began his season with a series of recitals in New England cities, including Danbury, New Haven and New London. He is leaving shortly for an extensive tour through the South that will occupy him until Christmas. His first concert will be in Trenton, N. J., followed by appearances in Washington, Baltimore, Norfolk, Sumter, Savannah and other cities. Mr. Sorrentino is featuring a group of Fischer publications on all his programs. This includes "Il etait une fois," by Murray Davey; a May-day carol, arranged by Deems Taylor; Dunn's "Bitterness of Love" and Ferrata's "Night and the Curtains Drawn."

Raisa and Rimini Sing in Shamokin, Pa.

SHAMOKIN, PA., Nov. 3.—Rosa Raisa, soprano, and Giacomo Rimini, baritone, were acclaimed in a concert given recently under the local management of C. R. Graber and Eugene Zartman. The artists held their audience closely in a program which included operatic arias, songs and duets. Both were given ovations and responded with many encores.

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EVENING WORLD.

THE SUN AND THE GLOBE

MORNING TELEGRAPH

IN THE REALM OF MUSIC

By Frank H. Warren.

The versatile concert manager of Hurok, should not be taken to the suggestion that this was a busy day yesterday, bringing Zimbalist, the violinist, out of retirement for a recital in Carnegie Hall, and presenting Chaliapin, the Russo basso, to a host of admirers in the evening at the Manhattan Opera House. Another star of the Hurok galaxy, Mme. Pavlova, opens a two-week engagement to-night, and next Sunday Mme. Schumann-Heink, also from the Hurok fold, will make a reappearance.

Mr. Zimbalist, though he has been heard here in recital years, apparently is not forgotten to a crowded

EVENING MAIL

EVENTS IN MUSIC

ZIMBALIST RETURNS

By FITS SANDOR

The greatest living exponent of the violin, such is Efrim Zimbalist, at least outside of Germany. He played here for the first time in two years in Carnegie Hall yesterday afternoon. His syntax was impeccable, not a single note slipped from its perfect accord, every phrase stood in exact relation to what preceded or followed it, every sentence "parsed." Mr. Zimbalist played nothing yesterday but the most beautiful of music—Leo Ornstein or Arnold Schoenberg, he had, I am sure the best of their measures have taken on the newness of a dream.

And Mr. Zimbalist, so

THE WORLD

MUSIC

By Deems Taylor

After his absence, it was good to hear Efrim Zimbalist again when he appeared with his violin yesterday afternoon for a crowded Carnegie Hall. It hardly seemed that he had been absent from the concert halls for a season or two, for there was all the same youth and charm and sincerity which has been largely responsible for this artist's popularity. In anything, he has gained somewhat in artistic stature since last heard here; technically there is little need to be said of him. Yesterday he touched, in more than one place, the emotional depths, particularly in Saint-Saens' "Havaneise," languorous and fiery by turns.

Mr. Zimbalist was a little better than his program featuring as the latter did the none too interesting Goldmark concerto. Rare for the media arts this work seemed rather verbose and without aim, but its lyric passages were read with fine, if rather brittle fire and tender wistfulness. Later the violinist turned with facility from Reger's academic Adagio and Vivace for solo violin to the Saint-Saens work mentioned above. He reached a high point with his own fantasy from "Coe d'Or," which embodied all the skill of a clever adaptation with the spirit of an interpreter admirably fitted by temperament for his material.

From the Zimbalist recital there was only time for the reviewer to

NEW YORK TRIBUNE

Zimbalist, Returning, Plays at His Best. Using 'Titian' Strad

First of Violin Virtuosi to Appear This Season Wins Rare Tone From \$33,000 Instrument at Carnegie

Efrim Zimbalist, who has played in Europe, the Orient and California during his two years' absence from New York, reappeared at Carnegie Hall yesterday afternoon—the first violinist of the first magnitude to appear here this season. While Mr. Zimbalist has been in the front rank of the violinists for some time, he seemed at his best yesterday from the opening notes of a Kreisler arrangement of a Bach prelude to the last encore.

The feature of the recital was the tone won by Mr. Zimbalist from his instrument—the Titian Stradivarius which he bought last July for \$33,000; a violin which has fallen in worthy hands. Mr. Zimbalist did not play, perhaps, with Kreislerian warmth, but his tone seemed practically flawless, smooth and rich throughout; not only in the mellow, low notes, but up the scale to the highest harmonics, which came out unusually full and smooth. As for Mr. Zimbalist's technique, this hardly needs to be said.

EVENING TELEGRAM

Zimbalist Given Enthusiastic Welcome

The young concert season took one of its most vigorous strides at Carnegie Hall yesterday afternoon, with the advent of the first important violin concert of autumn.

It was Efrim Zimbalist, returning to the enthusiastic throng of admirers after two years' absence and, for the first time this season, the electrician's aid was needed to disperse the crowd. Even then, they stood in darkness and howled for still more, after the Russian had responded with four additions to his printed program.

There was genuine sincerity in the enthusiasm of this, the largest audience that ever heard Zimbalist in his entire career. And it was justified by his art. Purity, polish, dignity—these are the adjectives that leap to the mind in a consideration of this young bowman's skill and they have been combined into something very closely approaching perfection.

The widely heralded Titian Stradivarius violin, for which Zimbalist is said to have paid \$33,000 on a secret trip to Paris last summer, was his instrument yesterday and its mellow tone was worthy of all advance notices.

The outstanding numbers were the familiar Goldmark Concerto, the Kreisler's interpretation of Bach's Prelude, Zimbalist's own fantasy, based on colorful themes to the Sun, and a Haydn at the piano, contributed by

Chaliapin and Zimbalist Stars on an Early Sunday

Russian Basso and Violinist Both Return to Large Audiences—Mabel McKinley in Recital.

Efrim Zimbalist Returns.

After a two year silence, Efrim Zimbalist returned yesterday afternoon to refresh the spirits of an exceedingly large audience in Carnegie Hall. The intelligence and animation of the violinist's playing renewed their accustomed impression from the start. The Kreisler arrangement of a Bach Prelude he mastered with authoritative purpose and a competent ability to fulfill it. The endlessly fertile plains of Carl Goldmark's Concerto were tempted to yield their expected harvest of beauty to the full, with the very sympathetic cooperation of Emanuel Bay at the piano.

Mr. Zimbalist, however, is one who never profits from the ease of obvious appeal. He is never clapping, never sentimental. He never makes those naughty portamentos that bring tears from the gallery. He is convinced, rather than contagious, indefatigable in his brilliance rather than in his stamina. Accordingly, while lifting the sweetmeats of the second

darkness until the violinist reappeared for a final bow.

Henry Clifton, who

had managed to gather to it, seemed the remainder of the local enthusiasts for violin music. Mr. Clifton's playing of Wienawski's "Faust" fantasy carried with it many excursions into the land of harmonics, not always fraught with complete success. Travel in such places is difficult, and the violinist fared better with the cantabile sections.

In the evening two bands divided their public between the

ensemble holding forth in Square Garden, and the

With his usual seriousness and accuracy, Efrim Zimbalist gave much satisfaction to an audience that gathered in Carnegie Hall yesterday afternoon to hear his first concert of the season. This violinist has gained for himself a large and substantial following and many of his friends of former seasons were on hand to greet him with a hearty welcome.

The opening number of his program, "Prelude," by Bach-Kreisler, was given with the sureness of attack always associated with this musician's playing. He had some difficulty keeping his violin in tune, but it was due to atmospheric conditions and not to any fault of the player that there were occasional slight deviations from tone. The most interesting number of the program was the soloist's own Phantasi, by Korsakoff's "Le coq d'or" proved not only an

and the

NEW YORK TIMES

MUSIC

Zimbalist's Admirable Art

Efrim Zimbalist, the distinguished Russian violinist, returned to the local concert stage yesterday afternoon with a recital in Carnegie Hall. Perhaps there was the 40th anniversary of a younger artist to an elder in his beginning the program with one of Kreisler's Bach transcriptions, a prelude, which enabled Mr. Zimbalist to set a high level for his entertainment. There was something of the dash and incisiveness of Kreisler himself in the performance, together with the dignity and poise which are characteristic of Zimbalist.

The second number was Carl Goldmark's concerto, which was introduced here years ago (more than one cures to mention) by Franz Kreisler playing with the Boston Symphony Orchestra in Chickering Hall, Arthur Nikisch conducting. The years have not rejuvenated the composition. It has moments of lyric charm and at times seems about to speak in accents of real feeling, but too much of it consists of fiddle passages and orchestral hubbub which Emmanuel Bay was unable to reproduce on the piano. A concerto that seems to make itself a rare article. Nor could Mr. Zimbalist's supreme art quite make it.

The third group embraced a quite stupid and futile adagio and vivace by Max Reger, high priest of German musical thought; Saint-Saens' graceful "Havaneise" and the violinist's own clever fantasia on music from "Le Coq d'Or." Three numbers by Saint-Saens brought the recital to its end. It was an altogether delightful entertainment and demonstrated brilliantly the solid worth of Mr. Zimbalist's admirable art.

Large Audience Enthusiastic.

His tone was ravishingly beautiful in all the cantilena passages, while the justness of his intonation, the finish of his style and the purity of his taste must have captivated every connoisseur in the house.

Mr. Zimbalist is one of those exquisitely sensitive artists who know how to impart warmth to his playing without violation of the laws of musical beauty, without exaggeration and without mannerism. His incisive rhythm, his polished phrasing, his nice adjustment of dynamics are utilized in the construction of readings which combine strength with repose. The large audience of yesterday was very enthusiastic. It received the violinist with

NEW YORK HERALD

Miss McKinley and Zimbalist Heard in Pleasing Recitals

President's Niece Gets Hearty Reception—Violinist Has Large Audience.

By W. J. HENDERSON.

Zimbalist Plays "Titian" Strad.

Efrim Zimbalist, playing for the first time in public the "Titian" Stradivarius that he captured with \$33,000 of American earnings in a secret and flying trip to Paris last July, was greeted by the largest recital audience of his career yesterday afternoon in Carnegie Hall. It was the Russian violinist's first local appearance in two years, following seasons spent in Europe, the Orient and California.

Assisted by Emanuel Bay at the piano, Mr. Zimbalist gave Goldmark's familiar concerto, preceded by a Bach-Kreisler "Prelude," and followed by a solo "Adagio and Vivace" of Reger, Saint-Saens' slow "Havaneise," his own new fantasy of interwoven airs from "Coe d'Or" and three of Sarasate. It was obvious to the audience that the player shared the hearers' pleasure in his instrument's sem-like tone, a tone of lustrous, luxurious quality, running the gamut from gossamer spectrum "ultra violets" in high, harmonic flights to the low, mellow, dulcet shimmer of a vanishing wisp of twilight's afterglow.

Of Zimbalist's musicianship as one of a modern fiddlers' group of singular origin and distinction, it is hardly necessary to speak at this late day. He may have rivals in brilliance, in sheer audacity, but not in that personality of modest sincerity that stamped as individual even his lightest interpretations yesterday. He so won his house with Sarasate's old "Zigeunerweisen," thrice heard in three days, that its final applause drew in addition Hubay's "Zephyr," Tor Aulin's "Berceuse," the Fuganti-Kreisler "Tambourin Chinois" and Don-Auer "Sparkling Study," till the lights had to be turned out to clear the hall.

Henry Clifton, Violinist, Heard.

Henry Clifton, an American violinist, who has appeared with orchestras in Europe, gave his first recital yesterday afternoon at Aeolian Hall. For opening he chose Tartini's "Devil's Trill," sonata, playing in a straightforward manner and with a style often flashing and brilliant.

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- 5—Songs in Costume
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**Gustave Strube's "American Rhapsody"
Brought Out by Baltimore Symphony**

BALTIMORE, Nov. 3.—The opening concert by the Baltimore Symphony under municipal support, given at the Lyric on Monday evening, Oct. 29, was an occasion for local pride in the fine showing made by the orchestra and especially in the initial performance of the "American Rhapsody" of Gustave Strube. The composer-conductor presented this manuscript score which portrays vividly the restlessness of the present time and offers a tonal picture filled with American atmosphere. The material chosen is descriptive, based on the slenderest suggestion of well-known tunes. Harmonic surroundings and rhythmic freshness help to create the picture. A boisterous manner, a real American breeziness of spirit prevails. Whimsical touches in the scoring, and rich sonority and contrasting shades, show a master of instrumentation. The new work was heard with enthusiastic approval.

Besides the new score the program contained Schubert's "Unfinished" Symphony and Berlioz's "Roman Carnival," which were interpreted with artistic finish. Mme. Maria Carreras, pianist, was the soloist, giving a fine performance of Grieg's Concerto.

On Oct. 30, at the Lyric, Ruth St. Denis, with Ted Shawn and the Denishawn dancers, gave a program of "music visualizations" making up an entire evening devoted to American composers. Edward A. MacDowell's Sonata "Tragica" and Polonaise were the first

episodes visualized. Stoughton's score, to an effective piece called "The Spirit of the Sea," was cloying music that yet appealed to the audience. The typical Indian flavor of the music arranged by Charles Wakefield Cadman for the number listed as "The Feather of the Dawn" suggested picturesque possibilities. Some exotic music by Charles T. Griffes was the background for the mystic dance "Ishtar." W. A. Albaugh was the local manager for the affair.

The new member of the faculty of the Peabody Conservatory of Music, Alexander Sklarevski, Russian pianist, made his initial appearance before the local public on Friday afternoon, Nov. 2. Schumann's "Carnaval" was played with vigor and resourceful tonal effects. A set of interesting Variations by Glazunoff and a rhapsodic Sonata by Scriabine were tinged with nationalistic expression. Pieces by Chopin, Granados and the Liszt made the rest of a varied program which disclosed the excellent technical ability of the player. The newcomer to the Peabody teaching force was welcomed by an acclaiming audience.

A musicale for the benefit of German Orphans was given by Helene Broemer, 'cellist; Marion Savage, pianist, and Albert Almone, tenor, with Katherine Lucke, accompanist at Stieff Hall on Nov. 1. These local artists presented a program of classic works with a distinct success.

The Baltimore Music Club announces a luncheon and musicale on Nov. 17 at which Inez Barbour (Mrs. Henry Hadley) will be guest of honor and soloist. Virginia Castelle will be the accompanist.

FRANZ C. BORNESCHIN.

**REINER BEGINS YEAR
WITH THE 'THREE B'S'**

Cincinnati Symphony's First
Program Draws Big Audi-
ences—Galli-Curci Heard

By Philip Werthner

CINCINNATI, Nov. 3.—Very large, appreciative and enthusiastic audiences welcomed the opening of the new season by the Cincinnati Symphony, which gave its first brace of concerts on Oct. 26 and 27. The orchestra has been enlarged, and the placing of some of the instruments has been changed to the betterment of the whole ensemble.

For his first program of the year Mr. Reiner presented a strictly classical list comprising a Bach Suite for harpsichord, solo flute and strings; Brahms' Variations on a Theme by Haydn and Beethoven's Seventh Symphony. In the Bach Suite Mr. Reiner played the harpsichord part on a modified piano, conducting from the keyboard, and Ary van Leeuwen played the flute obbligato with beautiful tone and technical mastery. Both conductor and flautist were recalled many times by the plaudits of the delighted audience. The Brahms Variations received a magnificent performance that aroused much enthusiasm, and the Symphony was given with a dash and verve, particularly the last movement, denominated by Wagner "the apotheosis of the dance," that brought the program to a brilliant close.

Mme. Galli-Curci in recital at the Music Hall on Oct. 26 attracted a great crowd that received her with acclaim. She had the assistance of Manuel Berenguer, flautist, and Homer Samuels, pianist. Her remarkable vocal fireworks so stirred the vast audience that she was compelled to add five or six encores to her final group of songs. Astonishing and magnificent was her singing of the "Shadow Song" from "Dinorah," in which she had a faultless accompaniment from both flautist and pianist. The Waltz Song from "Romeo and Juliet" was also sung in fine style. Altogether Mme. Galli-Curci showed herself a remarkable coloratura singer and her management of her voice might give a valuable lesson to many singers.

An evening of Beethoven was given on Oct. 28 at the Clifford Presbyterian

Church under the direction of Beulah Davis and William Kopp. The program included the Andante from the Fourth Symphony, "The Ode to Joy" from the Ninth Symphony, the Sonata in C Sharp Minor and parts of the Mass in D. Mrs. A. J. Grossmann assisted.

Joseph O'Hara, Irish tenor, was a guest at the annual meeting of the Orpheus Club, of which he was made an honorary member by reason of his talk and his singing. The Orpheus Club will sing his "In the Wee Little Home I Love" on Dec. 6.

D. Dancowski, 'cellist, gave a recital at the Conservatory of Music on Oct. 30, in which he demonstrated rare ability and musicianship, constituting a fine accession to the 'cello players of this city. With Mme. Liszniewska at the piano, one of Brahms' 'Cello Sonatas received a brilliant performance, and later, to accompaniments by Dr. Liszniewski, Mr. Dancowski played several show pieces extremely well.

**CHALIAPIN CONQUERS
ST. LOUIS IN DEBUT**

Great Audience Greet Russian Bass—Carreras Opens Teachers' Course

By Herbert W. Cost

ST. LOUIS, Nov. 3.—Before an audience of capacity size, Feodor Chaliapin made his first St. Louis appearance at the Odeon, under Elizabeth Cueny's management, on Oct. 22. Preconceptions of his greatness were substantiated in every way. His big aria was from Verdi's "Don Carlos" and his two groups contained many familiar compositions made familiar by his records, including "The Song of the Flea" and "Song of the Volga Boatmen." The bass won a veritable triumph. Feodor Koenemann accompanied him and also played a solo. Rudolph Polk, violinist, pleased with two groups of solos.

The first recital under the auspices of the Piano Teachers' Educational Association brought Maria Carreras to this city for the first time on Oct. 26. The Sheldon Auditorium was filled with an enthusiastic audience. Mme. Carreras played with facile technique and much power, and from an interpretative standpoint the evening was memorable. The Bach-Busoni Toccata and Fugue and Chopin Sonata, Op. 35, were among the major works. A Bolero de Concert by Manna Zucca, some Brahms waltzes and other lighter numbers were given delightfully. For extras she gave a Chopin Nocturne and a Liszt Etude.

The Musicians' Guild held a successful opening meeting at the Artists' Guild on the afternoon of Oct. 21. After a short business session, conducted by Leo C. Miller, president, a fine program was presented. Wilma Sonbegeol, pianist, who has only recently returned to this city after residing in Germany for many years, played the Beethoven "Appassionata" Sonata in rare style, displaying finely rounded tone and technique. Gwilym Miles, baritone, also an old resident returned, sang with fine voice songs by Brahms, Tchaikovsky and Kaun. Mr. Miller was the accompanist.

Michel Gusikoff, concertmaster of the St. Louis Symphony, has just closed a very successful week as soloist at the New Grand Central Theater.

MITCHELL, S. D., Nov. 3.—At its annual State convention at Huron, S. D., the Women's Christian Temperance Union passed a resolution going on record as opposed to jazz music and urged greater efforts in the substitution of better music.

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Nightingale of Strange Plumage Sings in Stravinsky Score



HE fairy godmother who dispenses the pleasant things for New York's infant music season opened her purse wider than usual last week and brought forth a group of gaily-colored novelties for orchestra. These ranged from the suave and sane excerpts from Rimsky-Korsakoff's "Kitesch" to the strange, mordant expression of that Russian's pupil, Stravinsky. The former's music was given by the Philadelphia Orchestra, on its second visit to New York this season; the latter's score, called "Le Chant du Rossignol," by the New York Symphony at its opening concerts. Mr. Damrosch also brought forward another novelty, at the Sunday concert, in the form of Pierné's Suite from the ballet "Cydalise." Of the three unfamiliar scores by far the greatest amount of interest was aroused by the curious music penned by Stravinsky as tonal expression of the "Nightingale" tale familiar to every lover of Hans Christian Andersen.

A Stravinsky Fairy Tale

Gentle César Franck was the "classicist" on the New York Symphony's first program of the season, at Carnegie Hall on the afternoon of Nov. 1. Mr. Damrosch began the concert with the Belgian's D Minor Symphony, took a long stride toward the East and ultra-modernity with a performance (the first here) of Stravinsky's "Le Chant du Rossignol," veered rightabout for Paris and Fauré and, to close, made the familiar visit to Finland and Sibelius. A very large audience derived much enjoyment from the gay sights and sounds on this rather oddly planned tour. The great piece of the occasion was the Stravinsky work, which has reached the stage of symphonic poem after successive metamorphoses from opera and ballet.

From Stravinsky we have learned what to expect. Experience does so much, at least. A transcendent skill, a most wondrous use of strange and glassy colors, an imagination subtle and curious, a certain feeling for angular and often expressive melodic line unequalled, perhaps except by a few workers in the separate field of draftsmanship—all these qualities showed up sharply in the "Chant du Rossignol." The tale is one of the nursery loves and is told by the revered Hans Andersen. It is of a nightingale and a Chinese emperor and of their adventures joyful and otherwise. The simple and really moving story Stravinsky unfolds in a music sophisticated sometimes to the point of cynicism; a concatenation of "effects" infrequently relieved by pages that have beauty as some of us conceive it. Listening to it, one felt as though he were peering into a giant and slow-turning kaleidoscope whose glass fragments obeyed a strange law quite their own, making patterns of mysterious meaning and fantastic significance. No doubt the "Rossignol" has a logic of its own; you may not understand or like it, but it is unlikely that you will deny the logic's existence. This composer is consistent.

As music, how describe it? One felt something so hard, we had almost said soulless, about this type of expression as to alienate sympathy from it and make dispassionate judgment difficult. Technically it is astounding, yet, in the higher sense, is this great technique? Does a well-planned, wholesome dinner consist of truffles, lobster, mustard, white pepper, caviare, mince tart, meringue and cognac? Stravinsky's score is one precious and bizarre effect piled upon another—they range from muted trom-

bones *glissando* to virtually every orthodox method of attacking the violin. How the ear longed for a pure, clear and healthy sound—the sound that arises from Beethoven's and Wagner's orchestras! Yet, to be just, such a sound would probably have been quite out of style in this work. This disjointed melody and incessant cacophony may be the music of the future. Such a future will require steel wires where nerves now suffice. (Still, they used to say something like this about Wagner.)

The appallingly difficult score was played with genuine virtuosity by the orchestra, whose leader obviously took a deep interest in this music. Some of the individual parts, notably that of the first flute, played by Mr. Barrère, were performed with surpassing finish and tonal beauty. The whole score shimmered and flashed like a thing of ice and flame. It was received with great cordiality by the audience, which had doubtless come prepared for strange doings and was in no way disappointed.

The program was opened with the noble Symphony of Franck, in which the orchestra, particularly the brass, covered itself with glory. After Stravinsky one breathed the mild perfume of Fauré, in two excerpts from his "Pelléas et Mélisande"—sweet trifles both—and to close there was the loud "Finlandia." B. R.

Pierné Blows Pan Pipes

For the first of the Sunday afternoon series of the New York Symphony, in Aeolian Hall on Nov. 4, Walter Damrosch presented an interesting novelty,

Pierné's Suite from the ballet "Cydalise" which, completed in 1913, had its first performance at the Paris Opéra last January. The story of the ballet is suggested by Rémy de Gourmont's "Lettres d'un Satyre," and the first of two suites arranged by the composer was the one announced. The ballet tells of a satyr, *Styrax*, who attends the satyrs' school and, being chased out of the pandean-pipe class, sees *Cydalise* in her coach on her way to court. He hides in the back of the coach and is carried to court, where he has many adventures. The music is "stunt" music. There are some passages of charm, but the chief interest is to see what the composer is going to do next. The lesson scene is amusing, where the master (the E-flat clarinet) shows how things are to be done and the pupil (the piccolo) gives a strident and cacophonous imitation. As a whole, it is not a work that one could stand hearing very often, but it is entertaining and it is a novelty, either of which is a sufficient reason for its being given.

Songs by Walter Damrosch, sung by Reinald Werrenrath, preceded the suite. They were "Danny Deever," with a thrilling orchestration, and a setting of Kipling's "The Looking Glass," which had more of interest dramatically than musically. Working backward on the program came Liszt's "Tasso." Before this Mr. Werrenrath sang Chadwick's setting of "Lochinvar." The work is of some interest, though lacking in climax. After all, Dvorak's "New World" Symphony, which began the program, was not only the best music of the afternoon but it was also the best played.

J. A. H.

Decorations by Rimsky-Korsakoff

Any work by Rimsky-Korsakoff that is not labelled "Scheherazade" or "Spanish Caprice" or "Song of India" ought as a matter of principle to be given a rousing welcome in our halls of music. Mr. Stokowski did New York the favor of importing, via Philadelphia, two brief excerpts from the Russian master's next-to-last opera, "Kitesch." These items lent a pleasant touch of the novel to the Philadelphia Orchestra's second program this season at Carnegie Hall, on the evening of Oct. 30. "In Praise of Solitude" and "The Battle of Kershenetz," as the pieces are called, show the fine and

sensitive hand of their author in all externals; they are charmingly scored, a most happy mingling of cool and warm colors; the picturesque element predominates, as it does in most of Rimsky's music, and the touch is always sure and deft. With which, one has perhaps said all that the works merit. These scores do not begin to compare with "Scheherazade" in opulence or vitality; they have virtually nothing of the fetching sophistication or the magical exotic coloration of "Coq d'Or." In a word, they are conventional Rimsky-Korsakoff, nor will all their shrewd workmanship, polish or occasional charm lengthen the days of their life. There are some quite exquisite wood-wind bits in the first piece—a "Waldweben" affair—and these were gloriously played. The "Battle" is of the stage stagey, made of lath and paper. Neither Mr. Stokowski's efforts nor his orchestra's loyal response could breath warm life into this *pièce caractéristique*.

How different the Overture to "The Flying Dutchman," which opened this second program! How the spume and harried clouds flew before the bitter wind! What a fierce pulse beats in this salt-sea music, the greatest of musical marines! It was superbly played—to our notion the finest performance of the program. Mr. Stokowski and his finely drilled orchestra presented a grand tonal canvas to their audience, a canvas painted with big and impetuous strokes but certainly in the spirit of its conception.

After Wagner came Brahms, whose Third Symphony received on this occasion its second Manhattan performance within a week. There are many noble moments in this score—even your anti-Brahmsite will concede so much; but whether this is one of the world's immortal symphonies is not lightly to be decided. The interpretation by Mr. Stokowski was in his characteristic manner; there was much insistence upon detail, great attention to contrast, a tendency now and then to sentimentalize where there was already sentiment enough, and an unconcealed enthusiasm for the great gray Teuton. The audience was overjoyed by the performance and called the conductor to the platform time and again.

A highly emotional reading of Strauss' "Death and Transfiguration" brought the concert to a close. B. R.

Artists Veteran and Youthful Heard in Recital

[Continued from page 9]

Tuesday evening of last week. The young artist was chosen among a number of competitors last year for a scholarship given by the MacDowell Club of New York for study under Leopold Auer.

Visibly nervous during his first brace of numbers, Mr. Pollikoff played a Bach Prelude and Corelli's "Folies d'Espagne," both arranged by Auer, in somewhat uneven style and the first in particular at breakneck speed. His tone, which is of considerable breadth and vibrancy, suffered in consequence. In Bruch's Concerto in G Minor the performer found himself at ease, and his playing then showed unusual musical expressiveness, artistic nuance and balance. These endowments seem to be natural ones and not the product of technical training. He produced cantilena measures of much smoothness and his tone at moments had an individual quality of the highest merit.

Mr. Pollikoff's program included a Legende of his own composition, two Spanish Dances by Sarasate, a Notturmo in D by Chopin-Wilhelmj and Bazzini's "Ronde des Lutins." Samuel Chotzinoff was the accompanist. R. M. K.

Anatol Berezowsky, Tenor

The first American concert appearance of Anatol Berezowsky, tenor, formerly active as an opera singer in Russian capitals, was made at the Town Hall on Tuesday evening of last week. It is related of Mr. Berezowsky that he escaped from the Muscovite country after some picturesque hazards during the Revolution. His singing had some of the emotional intensity and occasional poignancy characteristic of many Russian singers. In a purely technical sense his tone production was not of the best, being marred somewhat by vibrato and faulty adherence to the pitch. His mezzo-voce pas-

sages were, however, sung smoothly and expressively. An interesting program included excerpts from "Aida," "La Juive," "Manon" and Moniuszko's "Halka," songs by Rubinstein, Tchaikovsky and Rachmaninoff and a folk number, "Autumn Night." Ella Sabinina was the accompanist. A. T.

Début by Violet Horner

Violet Horner, a soprano débutante, gave a recital in Aeolian Hall on the afternoon of Oct. 31. She essayed a program liberally sprinkled with the beloved and florid things of vocaldom: David's "O Lovely Bird," the Queen's aria from "Magic Flute," Cavatina from "The Barber," Proch's Variations, etc. While Miss Horner has apparently the material

for a capital coloratura voice, she was not thoroughly happy astride these battle-horses. Her best register seems to be, roughly, from A to A, although she possesses the usual coloratura range. In the simpler lyric pieces her singing was more enjoyable. The device called *portamento* was at times unpleasantly in evidence, but there was compensation in Miss Horner's soft tones, which were frequently of delightful timbre. Her program included airs and songs by Scarlatti, Haydn, Schubert, Rachmaninoff, Richard Strauss, Panizza, Laparra, Hadley, Carpenter, Kramer and Luckstone. Clifford Vaughn provided thoroughly artistic accompaniments. B. R.

[Continued on page 25]

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Have You Entered The Chicago Daily News Music Contest?

THE CHICAGO DAILY NEWS is conducting a series of contests in original musical composition, designed to encourage in a systematic and practical way the development of American music in all its forms, from popular airs to symphonic music. The contest is open to all American citizens and persons who have taken out their first citizenship papers. If you have not yet sent in your entry, read over the rules below and sit down and put into writing that melody that has been running through your head; it may make you famous. You may wake up some morning to find the world whistling that air of yours, listening eagerly to it on the radio and flocking to the music counters to buy it in sheet form. The master orchestras of the world's music centers may unite in pronouncing your symphony a significant and lasting contribution to musical literature.

The following widely known artists and composers will select the winners: Frederick Stock, conductor of the Chicago Symphony Orchestra, honorary judge; Eric De Lamarter, organist and assistant conductor of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian church; Arthur Olaf Andersen, noted Chicago composer; Maurice Rosenfeld, music critic of The Daily News.

RULES GOVERNING THE CONTEST

Each entry must have been entirely composed and harmonized by the entrant himself, and must not have been accepted by any publisher. Each entrant must be a born or naturalized citizen of the United States, or must have taken out his first naturalization papers. Each entrant may send in one composition each week, but not more; this composition must conform to the subject for that week, as indicated in the schedule below. Each entry must bear a postmark of the week of the sub-contest in which it is entered, or be delivered before 5 P. M. on Saturday of that week. Entries must be securely wrapped and mailed, or delivered, addressed to The Daily News Music Contest Editor, 15 N. Wells Street, Chicago, Illinois. Each entry must consist of two separate parts enclosed in one package or envelope, as follows: (1) the manuscript of one musical composition, bearing no mark of identification except the name of the selection; (2) a sealed envelope containing the following certificate, properly signed (cut out and fill in the coupon or make a legible copy). If the entrant desires the return of his entry, the envelope must also contain sufficient postage stamps; manuscript will be returned at the composer's risk.

CERTIFICATE

I hereby certify that I am the composer of the musical selection and the exclusive owner of all rights of publication thereof, entered by me

to-day in The Daily News Music Contest and entitled "....."

..... that this composition has not been accepted by any publisher and [has] [has not] (cross out the phrase not applying) been copyrighted. I hereby assign to The Chicago Daily News Company all the above rights of publication, both in sheet form and in The Chicago Daily News, as well as the permanent right to broadcast by radio; said rights to revert automatically to me one year from date hereof if The Chicago Daily News Company or its assigns do not, before that date, cause this composition to be published in sheet form or distributed through the National Association of Broadcasters for purposes of radio broadcasting. I further certify that I [am a citizen.] [have taken out my first naturalization papers to become a citizen] (cross out the phrase not applying) of the United States.

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Address

SCHEDULE OF CONTESTS

Type of Music	Sub-Contests			Grand Contests Winners Announced
	Open	Close	Winners Announced	
POPULAR— Either dance music or popular songs.	Monday, Oct. 1	Saturday, Oct. 6	Saturday, Oct. 13	Saturday, Nov. 3
	Monday, Oct. 8	Saturday, Oct. 13	Saturday, Oct. 20	
	Monday, Oct. 15	Saturday, Oct. 20	Saturday, Oct. 27	
VOCAL— "Classical" type, solo, duet, trio, quartet or chorus, ballads.	Monday, Oct. 22	Saturday, Oct. 27	Saturday, Nov. 3	Saturday, Dec. 1
	Monday, Oct. 29	Saturday, Nov. 3	Saturday, Nov. 10	
	Monday, Nov. 5	Saturday, Nov. 10	Saturday, Nov. 17	
BAND and ORCHESTRA— For example: marches, overtures, short tone poems, etc.	Monday, Nov. 12	Saturday, Nov. 17	Saturday, Nov. 24	Saturday, Dec. 29
	Monday, Nov. 19	Saturday, Nov. 24	Saturday, Dec. 1	
	Monday, Nov. 26	Saturday, Dec. 1	Saturday, Dec. 8	
INSTRUMENTAL— For example: piano, violin, flute or cello solo, or in combination; instrumental trio; string quartet, etc.; not more than five instruments.	Monday, Dec. 3	Saturday, Dec. 8	Saturday, Dec. 15	Saturday, Jan. 26
	Monday, Dec. 10	Saturday, Dec. 15	Saturday, Dec. 22	
	Monday, Dec. 17	Saturday, Dec. 22	Saturday, Dec. 29	
	Monday, Dec. 24	Saturday, Dec. 29	Saturday, Jan. 5	
	Monday, Dec. 31	Saturday, Jan. 5	Saturday, Jan. 12	
	Monday, Jan. 7	Saturday, Jan. 12	Saturday, Jan. 19	
	Monday, Jan. 14	Saturday, Jan. 19	Saturday, Jan. 26	

PRIZES

First prize in each weekly sub-contest will be \$50.00; second prize, \$25.00; and third prize, \$10.00.

First prize in each grand contest, covering one four-week period devoted to one type of music, will be \$100.00; second prize, \$50.00; and third prize, \$25.00.

In addition to receiving the above cash prizes, all the prize-winning selections will be distributed through the National Association of Broadcasters for the purpose of radio broadcasting. Furthermore, each composition winning first prize in a grand contest will be published in sheet form by the Boston Music Company of Boston and New York; The Daily News reserves the right to have the Boston Music Company publish any of the entries.

If any composition thus published proves popular enough to run into more than one edition of 1,000 copies, The Daily News yields to the composer all royalties the Boston Music Company undertakes to pay.

**FURTHER PARTICULARS APPEAR FROM TIME TO TIME IN
THE CHICAGO DAILY NEWS**

New York's Round of Concerts and Recitals

[Continued from page 23]

Mme. Cahier in Recital

Mme. Charles Cahier, contralto, gave a recital in the Town Hall on the evening of Oct. 31, with Frank Bibb as accompanist. Her entire program and the singing thereof were distinguished by fine intelligence, both musical and poetical, a sense of dramatic contrast and an ability to differentiate the mood of her songs by the interpretation and— which is more unusual—by the actual tonal color. She could have vocalized many of her numbers on a vowel-sound and yet made her intention perfectly clear.

The program began with two songs by Carpenter, neither of which seemed intrinsically of profound interest, but were made distinctly worth while by Mme. Cahier's singing of them. The Brahms group which followed was delivered with an impressive breadth of style and with a beauty of tone that brought out all there was to bring. The "Spanisches Lied" had to be repeated and the second stanza of "Sandmännchen" also. It was a clever bit of program-making to follow the latter with "Von Ewiger Liebe." The third group consisted of Scandinavian songs, Grieg's "A Swan" being especially well sung, and "Paimenet" by Toiva Kuulu of decided interest.

The final group of folk-melodies brought some lovely singing and again some strong contrasts, as Mme. Cahier began in Spain and sang her way through France to Finland and Ireland and ended in Scotland. Three encores, including Delibes' "Filles de Cadix," were added. J. A. H.

Münz Plays Chopin Preludes

The art of Mieczyslaw Münz was notable for more than secure technique in his piano recital at Carnegie Hall on the evening of Oct. 31. He produced an engaging tone and played with freedom of style, but he also revealed decided imaginative power and a fine sense of melodic form. The Twenty-four Preludes of Chopin, Op. 28, were made a feature of the recital. There was distinction in his reading of these works—for instance, the brilliancy of No. 3, the soft charm of No. 7, the vivacity and sparkle of No. 11, the pessimism of the "Raindrop" theme, the dashing presto of No. 16, the wistful cantilena of No. 21. Mr. Münz knows how to make the piano sing and at the same time is an unostentatious artist. An appreciation of structure, allied to warmth of manner, marked his interpretation of Bach, who was represented by a Busoni transcription of Toccata, Adagio and Fugue in C; and in the final group the pianist's virtuosity was illustrated in Liszt's descriptive "St. Francis Preaching to the Birds" and "St. Francis Walking on the Waves" and in Dohnanyi's adaptation of "Naila" themes. A large audience was thoroughly responsive, and several encores had to be given. P. J. N.

Van der Veer and Reed Miller

Nevada Van der Veer, contralto, and Reed Miller, tenor, both of whom are familiar figures in the musical world, were heard in joint recital in Aeolian Hall on the evening of Oct. 31, with Charles Albert Baker at the piano. Mr. Miller began the program with some vigorous Handel in which his experience in oratorio was evident by the excellent style in which the works were given.

Mme. Van der Veer then sang a group by Strauss, Debussy and Pierné, the Strauss being of particular interest. The two singers then joined in a group of Schumann's duets—not the best of Schumann by any means—in which the "team-work" of the artists was excellent.

Mr. Miller's following group featured two songs by Lily Strickland, both of East Indian character. Two trivial bits, also by Miss Strickland, were sung as encores to this group, which also included a first performance of Harry Gilbert's "In the Stillness of the Night," with the composer at the piano, and Cadman's "Calling to Thee."

Mme. Van der Veer then sang another group, which exhibited her beautiful voice to excellent advantage. After being brought out many times to bow, Mme. Van der Veer sang two encores. The program closed with a fine performance of the duet from Act I of "The Jewels of the Madonna." J. D.

Clara Clemens Reappears

Clara Clemens, contralto, whose recitals are a feature of each musical season in New York, was heard in the Town Hall on the evening of Nov. 1. Mme. Clemens always makes programs of unusual interest and one is assured of hearing unfamiliar songs not only by contemporary composers but also by those well known. The present recital was no exception, and little-known works by Haydn were heard with songs by Carpenter, Rummel, Mason and Gabrilowitsch among others, with a group of folk-songs as a final *bonne-bouche*. Mme. Clemens was in capital voice and her choice of songs covered a wider range than for several seasons past. Her best singing was done in the more emotional numbers, and *Parasha's* Reverie and Dance from Moussorgsky's "The Fair at Sorochinsk" was of particular interest. Throughout the program Mme. Clemens displayed the intelligence, musicianship and interpretative ability for which she has been admired at her recitals in the past. Walter Golde provided accompaniments which were a notable adjunct to the work of the singer. W. S. E.

Ilse Niemack, Violinist

Ilse Niemack, violinist, who was heard in recital last season in New York, gave a program of some interest in the Town Hall on Friday evening of last week. Miss Niemack has a vigorous style, playing with a full tone, but one not always as ingratifying as might be desired. She possesses technical accomplishments and manipulates bravura passages showily, but her legato playing is sometimes faulty. Nevertheless, her performance in such numbers as a Mozart-Kreisler Rondo and pieces by Tchaikovsky and Sarasate gave pleasure to her audience. The threadbare Vitali Chaconne provided something of a test as opening number, and Wieniawski's Concerto in D Minor brought an attractive smoothness of tone in the melodious Romance. Two numbers by Cecil Burleigh, "Hills" and "Indian Snake Dance," proved interesting. Harry Kaufmann was a very good accompanist. A. T.

Miss Hansen's Second Recital

Following hard upon her successful American debut, Cecilia Hansen's second New York recital in Carnegie Hall last Saturday afternoon attracted an ample and exceedingly friendly audience. The young violinist chose as the bread and beef of her program Handel's Sonata in E Major and Bruch's Concerto in G Minor. As trimmings and tid-bits she included pieces by Cottenet, Tor Aulin, Cui, Sibelius, Wagner-Auer and Paganini-Auer.

Miss Hansen fared none too well in her first offering, the Handel Sonata, wherein nervousness may have been responsible for her not always precise rhythm and a lack of fire. The largo, however, she played with firm and beautiful tone and with admirably tempered feeling. In Bruch the artist was heard to much better advantage. She had warmed to her task and played the familiar pages with real brilliance, assurance, technical ease and a certain dignity which became the music well. It is easy to overdo the linked sweetness of Bruch, but Miss Hansen successfully resisted the temptation. She was at her

best in the cantabile sections, where her rich tone and refinement of style lent elegance to the melodic line. She was warmly applauded and added extra numbers. Boris Zakharoff was her accompanist. B. R.

Unusual Program by Bauer

Harold Bauer delighted lovers of fine piano playing on the afternoon of Nov. 3 in Aeolian Hall, not only by his performance but by his program. Bach's Toccata in D, transcribed for the piano from the original for the harpsichord arrangement, began the program. It was the essence of clarity and beauty. The "Pathétique" Sonata of Beethoven followed, an illuminating performance distinguished by beauty of tone and exquisite phrasing. An encore was demanded and given. Brahms' "Handel Variations" were played with a magnificent climax and Mr. Bauer differentiated the styles of the different sections in a manner as extraordinary as it was delightful.

The following group of arrangements by Mr. Bauer of Eighteenth Century Tunes was like a handful of lovely lace. There were some modern harmonies which, however, in no way detracted from the antique spirit of the pieces. Alkan's "Etude in Perpetual Motion" ended the printed program, after which a number of encores were added to a delightful program delightfully played. J. A. H.

Duncan Dancers Return

The Duncan Dancers came back to New York on Saturday night, and an audience that crowded Carnegie Hall welcomed them with an overwhelming demonstration of enthusiasm. There were so many standees that late-comers had something of a struggle to reach their seats.

There used to be six of these dancers, but only Anna, Lisa and Margo have come back. They have declared their independence. Henceforth these three pupils of Isadora Duncan must develop their gifts unguided, but in all their work on Saturday night they disclosed their debt to that great and daring mind which adventured in Attic groves and brought back to the twentieth century an exquisite art. It should be easy to forgive the eccentricities of Isadora Duncan before the proof of her greatness that these three dancers present. They are worthy disciples of their teacher.

The first part of the program on Saturday night consisted of scenes from Gluck's "Orpheus and Eurydice." Against a background of gray hangings, with skillful lighting to emphasize the moods of their dances, the trio first portrayed grief over the death of Eurydice. Later, in a Mozart suite, they demonstrated a delightful spirit of playful gaiety, yet this first sombre picture of mourning was their finest achievement. It was followed by the dance of the

Furies, and lighter and simpler scenes from the episode in the Elysian Fields; scenes in which they moved with exquisite grace. The program closed with "The Ride of the Valkyries," pictured with much animation.

The effectiveness of the excerpts from Gluck was enhanced by the singing of Rafaelo Diaz, who artistically interpreted several arias from the opera. Later he sang Wagner's "Traume" with much felicitous feeling and vocal color. The orchestra from the Metropolitan, under Giuseppe Bamboschek, at first played raggedly, but improved towards the end of the program. P. C. R.

Astrik Kavookjian's Recital

Astrik Kavookjian attracted a large audience to her piano recital in Aeolian Hall on the evening of Nov. 3. Her program was unhackneyed; besides Beethoven's Sonata, Op. 110, there were three sonatinas by Scarlatti, Prelude and Presto by MacDowell, Impromptu by Fauré, Rachmaninoff's Prelude No. 5 and "Polichinelle," five numbers by Chopin and a group of three numbers by Liszt. Without plumbing any great depths, Miss Kavookjian's playing is nevertheless very enjoyable. She has a tone of considerable beauty and her rhythm is capital. She knows, too, how to build a climax. Her MacDowell number brought out many of her best qualities. Miss Kavookjian was heard by a large audience that recognized the charm of her playing and gave her many recalls. H. C.

Miss Lund in Opera Recital

The opening of the Metropolitan with "Thais" on Monday night was preceded on Saturday evening by Charlotte Lund's opera recital on the same work, the first in her series at Rumford Hall. Mme. Lund combines her gifts in an ingenious manner, for she not only sings the principal arias, but reviews the story of the work in a most interesting fashion. She has evidently made a deep study of the work and was able to convey her visualization to her audience. Not the least enjoyable part of the program was her singing of *Thais'* chief solos, in which she disclosed a voice of fine texture and shading. She was ably assisted by N. Val Peavey, pianist, whose versatility enables him to sing both the tenor and baritone parts effectively. Mme. Lund was heard by a large audience that derived much pleasure from her work. A. T.

Spalding's Art at Its Best

The art of Albert Spalding is of peculiar appeal; it has left behind the exuberance of youth and far transcends the visible expression of feeling and emotion. There remains a finely leavened sensitiveness, a fullness of content to which completeness of form is subsidiary, and a maturity that projects authority, dignity and power. These things were manifest above mere detail of execution in Mr. Spalding's recital in Carnegie

[Continued on page 31]

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 MUSICAL AMERICA.

NEW YORK, NOVEMBER 10, 1923

MELTING-POT MUSIC

IS the battle between the two types of "Ameri-
 can" music already joined? Is Tin Pan Alley,
 armed with all its insidious weapons of rhythm,
 about to launch a fierce offensive upon Washing-
 ton Square, or wherever most of America's "clas-
 sic" music happens to reach creation? Things
 have doubtless not come to such a critical pass, but
 if a conflict ever develops Aeolian Hall will be
 known as its Lexington. There it was, at her re-
 cital last week, that Eva Gauthier fired the first
 shot in this imaginary battle, by introducing as
 the "American" division of her program a group
 of ragtime songs. The experiment was a bold
 one; whether it will be fruitful is a matter for
 conjecture.

Mme. Gauthier's innovation reopens the old and
 maddening question, "What is American music?"
 Is it Indian? But we are not Indians, and merely
 to borrow and build upon Indian themes will not
 create a music that corresponds to our idea of what
 is American. The same thing applies to Negro
 music. The truth is, as a people we have no store
 of folk-music as have nations like Russia, Hun-
 gary, Spain, England, France. Nor have we in-
 herited a great musical tradition, a tradition
 nourishing and steadying the musical progress of
 older nations without hampering their develop-
 ment. Our serious composers, most of them, go
 to Leipsic or Paris, outgrow their growing pains
 in a foreign atmosphere, and return to this
 country to create American music. The re-
 sult usually is an Indian or Negro theme treated
 à la Brahms, Strauss or Debussy; nothing more.

Is the light to be found on Broadway in the up-
 per forties, where the fertile fingers and pens of
 our jazz writers daily turn out the country's sup-
 ply of light tunes? Let us be fair and just. There
 is something to be said for the best examples of
 jazz. It is alive; it has verve, sparkle, a certain

hectic color that is not without passing charm.
 The question that matters is whether the demand
 for jazz, or popular music, as it is called, is a
 natural or an artificial one. Do the American peo-
 ple really crave this type of aural excitement or is
 the craving cunningly and sedulously implanted in
 them through one means or another? The
 question is a poser. Perhaps the right answer is
 that certain great sections of the people, lacking
 utterly in musical education, never coming into
 contact with the fine things of music, fall victims
 to the seductions of jazz. After that the stream
 of new "hits" and the tingling rhythms keep them
 in the net.

Is jazz, after all, American music? Undeniably
 the best, if not the only, examples of jazz are writ-
 ten in this country. It is no less certain that
 Europeans seem to lack the faculty of writing it
 with any degree of success. Again, jazz has
 grown enormously on the technical side in the last
 few years. But the fact remains that many of
 the most successful jazz writers are born of
 foreign parents, and some of the composers them-
 selves born in the old world. A single generation is
 hardly enough to instill in a man what is thought
 of as national consciousness.

No; whatever else it is or is not, jazz is scarcely
 expressive of the true America of the past,
 present or future. This music is hardly big enough
 for that. Jazz is melting-pot music. It is music
 of transition—in one sense the characteristic
 music of a nervous, energetic nation, a nation
 changing and forming and slowly finding itself.
 Jazz expresses merely the easy joy, insouciance,
 vulgarity and love of motion characteristic of
 America's big cities. More than that can hardly
 be claimed for it. Its natural place is scarcely in
 the concert room, yet its occasional introduction
 there should excite no indignant protests. What
 is bad will destroy itself. Time has a way of
 dealing wisely with all things.

SING BACH!

CURIOUS and discouraging is the fact that the
 example set by the Bach Choir in Bethlehem,
 Pa., has not yet been followed in other parts of the
 country. "Why is this so?" asks Vera Curtis in
 an interview in last week's issue of MUSICAL AMER-
 ICA, and she adds a plea for Bach propaganda to
 bring people everywhere into contact with the
 beauties of the master's works. By propaganda she
 means performance, incessant performance, and it
 is sound advice that she tenders. Music—espe-
 cially Bach's music—speaks more eloquently than
 words, and even one of the cantatas or a few of
 the chorales finely sung will make more converts
 than a whole season of lecture-recitals. For some
 reason the music of Bach is supposed to be par-
 ticularly austere, "intellectual," and difficult to
 grasp. The truth is that his works are all melody,
 very lovely and persuasive melody.

The key to this shrine is not to be had for the
 mere asking. To enjoy, and especially to partici-
 pate in, the performance of a Bach score demands
 a certain amount of rudimentary knowledge and
 serious work. It is much easier for the layman to
 sing "Old Folks at Home" than a part in one of
 the matchless chorales, yet the latter task can be
 well within reach of the average person. And with
 Bach one enters a new world whose delights are of
 the enduring kind. It seems a great pity that a
 blind and baseless distrust—a shrinking as from
 something "highbrow"—should make the cultiva-
 tion of Bach's music so difficult among the Ameri-
 can people. Contact with the great cantor's works
 will reveal better than anything else their simple
 and always human beauties.

LOS ANGELES WANTS OPERA

FRIENDLY rivalry between Los Angeles and
 San Francisco persists in art just as in busi-
 ness. The success of the recent season of opera in
 the City of the Golden Gate has given stimulus to
 music-lovers in southern California, and the re-
 sult is a move for a series of opera performances
 next year.

This movement should give more strength to the
 San Francisco venture, for it is announced that
 leading singers from the Metropolitan and Chicago
 companies will be booked jointly by the two cities.
 Cooperating with one another, San Francisco and
 Los Angeles will quickly establish a company to
 reckon with in the Far West, and one of the most
 important operatic developments in America in
 many years will find assurance of permanence.

Personalities



Photo by Keystone View Co.

Soprano and Tenor Compete for Hoop-rolling Honors

An impromptu hoop-rolling contest was recently ar-
 ranged between Florence Easton, soprano of the Metro-
 politan Opera, and Theo Karle, tenor, on Riverside
 Drive, New York. This juvenile sport is said to have
 been favored by the diva in her childhood. According to
 spectators at the "tournament," Mme. Easton's hoop
 won by some 400 lengths, as Mr. Karle's became en-
 tangled inadvertently with a passing motor-car.

Borowski—In addition to his activities as a composer
 and as head of the Chicago Musical College, Felix
 Borowski finds time occasionally to turn his pen to good
 account in the musicological way. He is the author of
 an essay on the history of orchestral conducting pub-
 lished in a recent issue of the *Christian Science Monitor*.

Gigli—Before sailing for the United States recently,
 Beniamino Gigli, of the Metropolitan Opera, gave con-
 certs in Rome, Naples and Rimini. The popular tenor
 is in the best of health and spirits, after his recreation
 during the summer. An incident of his visit to his na-
 tive land was a meeting with Benito Mussolini, Italian
 premier, who is an admirer of the singer's art.

Zendt—Singing to an audience in the United States
 while standing on Canadian soil was the recent novel
 experience of Marie Sidenius Zendt, soprano. The con-
 cert was given just across the border from Derby Line,
 Vt., and by means of the radio was heard by a wide
 audience in American cities. Mme. Zendt received con-
 gratulatory messages later for her singing of songs by
 Watts, Vanderpool, Bassett and others.

Strube—A new contribution to the list of works in-
 spired by the songs of the American aborigines is an
 "American Rhapsody" by Gustave Strube, which was
 included on the program for the first concert of the
 season by the Baltimore Symphony, of which the com-
 poser is conductor. The work is based upon themes
 from native American folk-music. Mr. Strube will lead
 his Rhapsody as guest with the Chicago Symphony
 this season.

Delius—Turning to an Oriental story for inspiration,
 Frederick Delius, British composer, several years ago
 provided a musical setting for James Elroy Flecker's
 drama, "Hassan." A large-scale production has recently
 been given this work at His Majesty's Theater, Lon-
 don, and its success has been one of the most notable
 of the present season. A novel feature of the musical
 score is the fact that it is scored for twenty-six solo
 instruments.

Freund—Marya Freund, lieder singer, who will make
 her first American tour in the coming season, will be
 the soloist in the first performance in London of Schön-
 berg's "Pierrot Lunaire" in November. A small orches-
 tra will be imported from Paris to play the score under
 the leadership of Darius Milhaud. The London Music
 Society is sponsor for the radical work, which was
 given in New York last winter by the International
 Composers' Guild.

Strauss—The latest work to issue from Richard
 Strauss, according to advices from Germany, is a new
 Dance Suite for Orchestra. Whether this number will
 utilize the enormous orchestra called for by some of
 his works, or the smaller chamber ensemble to which
 he has turned in recent years, is not revealed in ad-
 vance notices. The Suite will have its première under
 the baton of Fritz Busch, according to the composer's
 wishes, in a concert by the Dresden State Orchestra
 this winter.

Goodson—Eleanora Duse, distinguished Italian tra-
 gedienne, who has returned to America after a long
 absence, had recently to forego attending the recital of
 Katharine Goodson, pianist, because of demands of re-
 hearsals. But she called at her friend's apartment and
 requested that she play for her alone. For nearly two
 hours Miss Goodson played her favorite works. On the
 day of the pianist's recital a package containing a hand-
 some camera study of the actress was brought to her
 dressing-room. It bore the inscription "A Katharine
 Goodson, admiration et gratitude, Eleanora Duse."

Point and Counterpoint

By Cantus Firmus, Jr.

A Musical Midnight Meal



HERE may be nothing new under the sun, as the Preacher was constrained to remark. But the members of the Beethoven Association of New York have nevertheless recently exchanged what Frank Warren of the *Evening World* calls "the luxuries of the artists' room off-stage" for brand-new club rooms. This club of Famous Musical Cronies last week gave its first concert of the season, which was so unadulteratedly musical that it moved another scribe to remark in a headline that "All things are pure to the Beethoven Purists."

But the Big Moment, one is given to understand, came after the Beethoven, Brahms and Old Italian works had been dispensed to an ecstatic audience in Aeolian Hall. For then the club's new headquarters in West Forty-fourth Street were the scene of a house-warming.

Says Mr. Warren: "Following the concert, a large portion of the assemblage marched, tempo rubato, to the appointed Bauer." (For such puns on his cognomen, the pianist-president of the Beethovenites should really institute proceedings!) Among those present were O. G. Sonneck, Louis Svecenski, and, as was eminently appropriate, Mr. Bauer himself.

The menu, says Mr. Warren, consisted of the following items:

Noisette of piano.
Cold adagios.
Green coloratura patetica.
Philadelphia scrapple à la Stokowski.
Roast sonata, quintet sauce.
Filet of bâton, Damrosch dressing.
Violin-string spaghetti glissando.
Fresh chromatics.
Poissons d'or debussyian pentatonic scales.
Frankfurters cadenza.
Port-amento.

N. B.—We think the violin-string spaghetti glissando particularly tempting!

On Un-favorite Pieces

Dear Cantus Firmus, Jr.:

No more pertinent query could have been spoken than yours. If I may say what I loath most, it is that insignificant and vulgar song, "La Donna è mobile." Just why all Italian tenors insist upon imposing it is past my comprehension.

You remember the conversation that took place between Verdi and his Duke of Mantua at the last rehearsal of "Rigoletto"?

"Mi manca una pezza," says il signor tenore to the composer, his written part having a blank at that scene. "My piece is missing."

"Don't worry," says old man Verdi. "you'll get it on the day of the performance only, because if I gave it at the

dress rehearsal everybody would whistle it overnight and spoil its effect."

Why in Hades didn't Verdi forget to supply the missing pezza?

Yours disgustedly,

FRED PELLETIER.

Montreal, Oct. 27.

Opera Aspirants, Please Copy!

SAYS the prospectus of a students' Operatic club: "Members of the society will have an opportunity to do leading rolls before the public." Apropos of the board-hitting proclivities of some of the divas?

ON the program of a musicale recently given in Blankvale appeared a piano solo written by Dr. Bussy. Perhaps the program chairman blundered! But it might have been considerably worse if the Second Hungarian Rhapsody had been ascribed to Lt. Szt. H. C.

Xylophano and Drumphonia

ADVICES from London bring word of the invention of two new instruments, the "xylophano" and "drumphonia." We had humbly supposed that ingenuity in this direction was on a decline, since the orchestra had annexed such delicacies as nutmeg-graters and rusty hinges.

BUT no! The first instrument, for which A. A. Trepp is responsible, was achieved by providing the xylophone with a keyboard similar to the piano's. Having rested from these labors, the inventor is reported to be tampering with the celesta, with the avowed purpose of adapting it for Leschetizkian transports. We shall one fine day be awakened by the glissandi of a celestaforte.

OUR imagination quails before the picture evoked by a description of the "drumphonia," conceived by Violet Alma. It is an ingenious combination of no less than twenty-six different instruments, arranged so that one person can attend to them all. This will be hard on the hard-working union musician.

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Overtones

Question Box Editor:

Would you kindly explain what "overtones" means in singing?

R.

Gary, Ind., Nov. 3, 1923.

A sonorous or tone-producing body vibrates not only as a whole but in its fractional parts as well. A piano-string vibrates in its entire length, but each half, third, fourth, fifth, etc., vibrates also and produce a tone for the whole length and for each fraction. Thus, if you strike C low down on the piano, you will hear the octave C, the G above it,

the C above that and the E above that and so on. You can test this by holding down the upper notes without striking them, then when the fundamental C is struck and released, the other strings will vibrate. The quality of a tone depends upon the strength of its overtones. If they are weak, as in the stopped diapason of the organ, the tone is hollow and soft. In an old violin, the overtones are strong, especially the lower ones, and evenly balanced, hence the tone is mellow and rich. The trumpet has the higher overtones over-developed, causing the metallic tone. You can easily apply these principles to the voice.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Pianist and Organist

Question Box Editor:

Is it detrimental to piano technique to play the organ as well?

M. B.

Portland, Ore., Nov. 1, 1923.

There is no reason why it should be and many musicians are equally proficient upon both instruments.

???

The Spinnet

Question Box Editor:

What was a spinnet and how did it differ from the modern piano?

P. M.

Springfield, Mass., Nov. 2, 1923.

The spinnet was a small harpsichord. The strings were plucked by quills or bits of leather on the end of the jacks instead of being struck as in the modern piano.

???

Platform Etiquette

Question Box Editor:

When a male singer has a woman accompanist, which should leave the platform first?

P. C.

Charleston, S. C., Nov. 4, 1923.

This does not seem to be a very vital point. As the man is the more impor-

tant of the two, artistically speaking, he should go first, though the courtesy extended to the fair sex would require his giving place to the woman. Perhaps, in order to reconcile these two seemingly irreconcilable points, if the woman is a real artist, she should stand aside to let the singer precede her and if he is a well-bred person he should insist upon her going first!

???

Vocal Volume

Question Box Editor:

My voice is small but has a good quality, I am told. What can I do to make it larger?

"WOULD BE"

Norfolk, Va., Nov. 1, 1923.

Get your production as nearly perfect as possible and trust to natural development; also be guided by your teacher's advice.

???

The Tone-Poem

Question Box Editor:

Just what is a "tone-poem"?

J. M.

Rochester, Minn., Nov. 2, 1923.

The tone-poem has no prescribed form. It is a more or less free in every way.

Contemporary American Musicians

No. 300

W. Warren Shaw

W. WARREN SHAW, tenor and teacher of singing, was born in Mattoon, Ill. When he was a child his



W. Warren Shaw

parents moved to Burlington, Vt., where he received his general education in the public schools, going later to the University of Vermont. He studied piano as a child, and, when sixteen, was tenor soloist at the First Congregational Church in Burlington. While at college he was a member of the glee club and also the college quartet, touring the cities of New England and Canada in concert with both organizations. He also formed the college band, which has since grown to large proportions. Mr. Shaw intended to be a civil engineer, and, on graduating, went to Chicago as assistant engineer in the construction department of the Chicago, Milwaukee & Western Railroad. Here he took daily lessons in singing from George Sweet. He later moved to Denver, where he studied with

Frederick Stevens and afterward went to Portland, where he occupied a position on the business staff of the *Portland Oregonian*, and later to Seattle, where he sang frequently in concert with the Lyric Quartet. In 1890 Mr. Shaw determined to make music his career and went to Milan, where he studied with Moretti, Vanni and, later, with a representative of Cotogni in Rome. He then coached in eighteen leading rôles with Baldanza in Bologna. Called to London, Mr. Shaw sang in Westminster Abbey and shortly after was engaged for the Carl Rosa Opera Company, making his debut as Remendado in "Carmen" in Dublin. He was subsequently heard in other small rôles, but at the end of one season he returned to the United States and was engaged for the Tavery Opera Company. After one season with the company, he settled in New York and became a member of the staff of the *New York Herald*. He held solo positions in various churches and in 1896 sang *Faust* with the Madison Square Company in the Garden Theater. In 1900 Mr. Shaw began teaching in New York and Philadelphia. He also wrote numerous articles on music for papers and magazines. In 1914 he published a work on singing, entitled "The Lost Vocal Art." He is a member of the American Academy of Teachers of Singing.

Panorama of the Week's

TWO NOVELTIES ON STOCK'S PROGRAM

Honegger's "Pastorale" and Turina's "Procession del Rocio" Played

CHICAGO, Nov. 3.—D'Indy's Symphony in B Flat, last heard here under the composer, was the pièce de résistance of the Chicago Symphony's third pair of concerts, in Orchestra Hall on Friday and Saturday. A scholarly work, it lost nothing of its nobility at this presentation, with Frederick Stock conducting. The performance was a delightful study in shadings, delicate and massive, inspiring and again plaintive, where the human voice seems to speak through the tones of the viola in the third movement.

Two novelties were offered in the second half of the program, "La Procession del Rocio" by Turina and "Pastorale d'été," by Honegger. The first was a tone picture of a religious ceremonial in Spain, not interesting enough to find a permanent place in orchestral réper-toires, but pleasing enough for one hearing. Honegger's "Pastorale d'été," on the other hand, was an idyllic, charming, graceful work, sincere and musical and absolutely free from the ultra-modernism of the "Six."

Another interesting bit, although not a novelty, was Leo Sowerby's "Irish Washerwoman," a frivolous, frothy, delicious bit of nonsense, very clever, good-humored and rollicking. It was greatly enjoyed by the audience. Chabrier's "Marche Joyeuse" and Glazounoff's Valse de Concert, No. 2, in F were also played. F. W.

"Cavalleria" Introduces Young Scholarship Winner

CHICAGO, Nov. 3.—A young artist, Enrico Clausi, who was recently awarded one of the Eastman School opera scholarships, was the reason for and the most interesting performer in a presentation of "Cavalleria Rusticana" at the Coliseum Annex on Sunday night. The opera was mounted by Mario Carboni, his teacher, to present Clausi for the first time on the stage. Clausi disclosed

Plan Opera Performances for Children

CHICAGO, Nov. 3. — Grand Opera will be presented at the Auditorium Theater this season for the high school students of Chicago if plans now under contemplation by the Chicago Civic Opera Company are carried into effect. The management intends to give special matinees for school children only, as a civic undertaking, if all details can be arranged.

It is not yet possible to say definitely just what operas will be presented, although one will probably be "Hänsel und Gretel" in English. The prices will be within the reach of the leaner pocketbooks. There have been informal conversations with Chicago educators, but beyond the fact that the matinees will undoubtedly be given, none of the details has been actually set. The management committee of the opera company has discussed the question at the last three meetings.

a voice of true dramatic power and great beauty, taking the high notes with ease and seeming at all times at home in the rôle of Turiddu. The timbre is unusually beautiful, and the voice had the fresh-

ness of youth. Marjory Montello was guest artist, and sang *Santuzza* very beautifully. Carboni himself was the *Alfio*, and Angie Montgomery sang the part of *Lola*. F. W.

Premières of Operas by d'Albert and Kienzl Mark Germans' Season

[Continued from page 1]

foundation, and, second, that the composer has exercised unusual art and judgment in combining his stage and musical pictures. It is reminiscent, somewhat, of Puccini and other recent composers, but not obtrusively so. The opera is said to have gone through more than 200 performances in Europe since first it was given in Dresden in 1916.

D'Albert is a showman. He understands theatrical values and his music has dramatic qualities.

A Dramatic Story

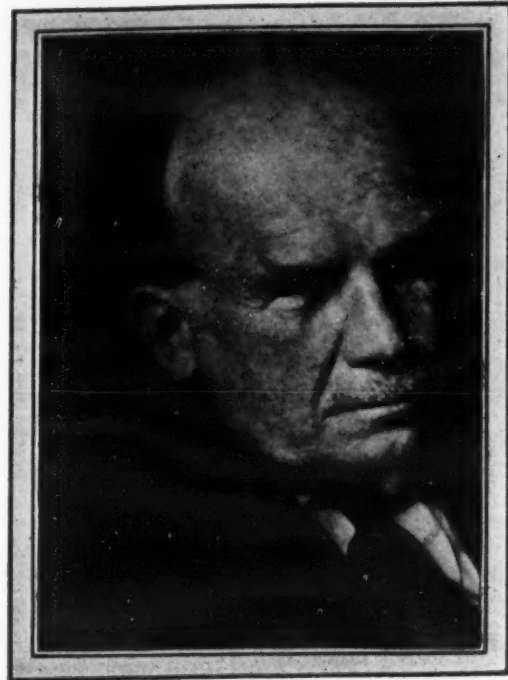
The story deals with a beautiful but sightless woman, *Myrtocle*, who is admired and married by *Arcesius*, an ambassador from Rome, on a visit to Corinth. *Arcesius*, who is deformed and ugly, takes her with him to Jerusalem, where he is stationed. *Myrtocle*, seeking to recover her sight that she may gaze upon her husband and worship his goodness, is led by *Mary Magdalene* before Christ, who restores her sight. She sees *Galba*, the handsome friend of *Arcesius*, and thinking that this must be her husband, she throws herself into his arms. *Arcesius* in a jealous rage kills *Galba*. *Myrtocle*, finding what has happened, goes into the street and turns her eyes to the sun until blindness returns. Thus, through her dead eyes, happiness is restored.

The fine balance of the Wagnerian Opera Company was beautifully shown in this production. Elsa Gentner-Fischer, as *Myrtocle*, gave a very satisfying interpretation of the rôle and must be mentioned if any one singer is to be singled out for especial praise. But every member of the cast fitted excellently into his or her part. Ottilie Metzger as *Mary of Magdala*, Theodore Latterman as *Arcesius* and Robert Hutt, Editha Fleischer, Benno Ziegler, Max Lippman and even the most minor rôle being in capable hands. Eduard Möricke, who conducted, seemed to know every secret of d'Albert's score, and the sincere and prolonged applause that greeted the performance was largely a tribute to his work in the conductor's stand.

The American première of "Der Evangelimann" was accomplished this afternoon, with Alfred Lorentz conducting. The opera has been produced in nearly every opera house in Germany, Austria and Holland and has proved popular also in England and Switzerland. It contains several beautiful arias and employs the chorus to good advantage, especially in the first act and the chorus of children in the second act. Its première was at the Court Opera House in Berlin May 4, 1895.

"The Evangelist" Is Solemn

The opera has many things to recommend it. It is distinctly religious in style, the overture sounding at times like a glorified church organ. It combines comic opera elements in the first act, the chorus scenes and the rollicking of the villagers being far from the spirit of so-called "grand opera." It is, on the



Eugen d'Albert, Composer of "Die Tote Augen" Which Had Its American Première in Chicago, Last Week

whole, a work that will bear a second hearing.

The story deals with the revenge of a rejected lover, *Yohannes*, who sets fire to the schoolhouse so that his rival, his brother *Matthias*, shall be accused. *Matthias* spends twenty years in prison as an incendiary and then becomes an evangelist. *Martha* has drowned herself. Ten years after his release he meets *Magdalena*, a friend of *Martha*, who leads him to the deathbed of his brother. *Yohannes* confesses that it was he who committed the crime for which *Matthias* was condemned. *Matthias* forgives him and *Yohannes* then dies.

This rather tragic and solemn work was excellently mounted, the balance of the parts and the perfection of the ensemble again being cause for admiration. Louise Perard was *Martha*, Ottilie Metzger, *Magdalena* and Rudolf Ritter *Matthias*.

Fine Performances Given

The opening, "Die Meistersinger" was as fine a performance as this reviewer expects to hear if he should live a thousand years. The theater was crowded to capacity and hundreds were turned away. Josef Stransky, conducting, was in his element, and the State Symphony of New York responded beautifully to his baton. Special praise might go to Theodore Latterman for his genial *Hans Sachs*, to Eduard Kandl for his intelligent and consistent *Beckmesser* and to Editha Fleischer for her *Eva*.

On Monday the first of the "Ring" cycle, "Das Rheingold," was somewhat of a let-down, "Tannhäuser," on Tuesday night, with Ernst Knoch's truly unusual musicianship in evidence, was a gem. The choral work was most enjoyable and there was also on display a glorious bass voice in the *Landgrave* of Arnold Schoepflin and an excellent, polished *Wolftram* in Benno Ziegler.

"The Marriage of Figaro," Wednesday

afternoon, was a delightful interlude in the Wagnerian festival and excellently done by Benno Ziegler as the *Count*, Theodore Latterman as *Figaro*, Elsa Gentner-Fischer as the *Countess*, Editha Fleischer as *Susanna* and Joan Ruth as *Cherubino*, with the lesser rôles also filled delightfully. Josef Stransky accompanied on the piano at times and then resumed his baton and conducted the orchestra.

"Die Walküre" on Wednesday night and "Siegfried" on Friday night were the peaks of the first week. Eduard Möricke proved his right to a place beside the best conductors, and the audience at these two performances became vocal in their enthusiasm. Curtain calls had to be counted by the dozens, and admiration was unbounded for the *Sigmund* and *Siegfried* of Heinrich Knote, the *Alberic* of Desidor Zador, the *Wotan* of Hermann Weil, the *Mime* of Hermann Schramm, the *Sieglinde* of Louise Perard and the *Brünnhilde* of Ottilie Metzger. FARNSWORTH WRIGHT.

Musical Guild Opens Clubhouse

CHICAGO, Nov. 3.—The Musical Guild has opened a clubhouse to accommodate and entertain visiting artists. The guild has 250 members with Mrs. Arthur B. Wells as president. The clubhouse was thrown open to the musical public on Oct. 18, when Sigmund Spaeth lectured on "The Significance of Brahms." Dr. Spaeth and Florence Brinkman furnished illustrations of the themes of the Brahms symphonies, and Miss Brinkman played a Brahms program. The soloists were later entertained in the clubrooms. Alice Griggs Abel of New York is chairman of the membership committee and Marjory Mackay is secretary.

CHICAGO, Nov. 3.—Theodora Sturkowsky played her own "Fantasie Pastorale," among other works, at the Oxford College of Women, in Oxford, Ohio, on Wednesday.

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Events in Musical Chicago

WEEK-END BRINGS NOTABLE ARTISTS

Chaliapin and Bauer Give Recitals—Sousa's Band in Two Concerts

CHICAGO, Nov. 3.—Sunday's round of attractions brought Feodor Chaliapin, Harold Bauer and Sousa's Band.

Chaliapin, who sang in Orchestra Hall, was in excellent voice and proved himself a marvelous story teller in song. There was no enthusiasm, however, until, in the second and last group, he sang the "Song of the Volga Boatmen," which he followed with Moussorgsky's "Song of the Flea" and a "Moscow Dancing Song." He also sang two songs by his accompanist, Feodor Koenneman.

Rudolph Polk, violinist, and Mr. Koenneman gave groups of solos, and each was heartily applauded. The balconies and galleries were sold out, but the main floor was not filled.

Harold Bauer, in the Playhouse, selected a program that might be beautiful for a pianist to play in his own studio, but in its material, at least, was rather severe and uninteresting. The delivery of it was another story, for Bauer played with real enthusiasm, clarity and pleasing freedom in shading and tempo. The Ravel "Ondine" was delightful. The Brahms "Variations on a Theme by Handel" are long and not inspiring, and a new piece by Ernest Bloch, "Love Poem," also failed to interest. Bauer gave a virile performance of Beethoven's Sonata "Pathétique."

Alexius Bass, bass, was heard by this reviewer in his group of German songs at his recital in Lyon and Healy Hall. He disclosed a voice of excellent quality and a musicianly regard for the moods of the texts. His enunciation was absolutely clear, and he showed himself a careful musician in his phrasing and interpretations.

Sousa's Band and soloists entertained two large audiences at the Auditorium Theater. The programs included Schelling's "Victory Ball" and Sousa's "At the King's Court." F. W.

Heniot Levy Club Opens Season

CHICAGO, Nov. 3.—The first meeting this season of the Heniot Levy Club was held on Sunday evening, at the home of Mrs. Andiss Caward. The newly elected president, Vierlyn Clough, announced a scholarship award to Janis Clarkson. Jennie Johnson sang, among other numbers, "Love's Repentance," by Heniot Levy. Others taking part in the program were Henry Sopkins, Mary Bryan Powers, Mrs. B. McChesney and Joe Brinkman.

Piano Dealers Aid Music

CHICAGO, Nov. 3.—Music contests under the auspices of the Piano Club of Chicago were decided upon by the club on Monday, when a special committee was appointed to work out, with the Illinois Music Teachers' Association, a suitable plan of music promotion. Annual State contests will be held in Chicago and tro-

Four Americans Added to Chicago Opera Roster

CHICAGO, Nov. 3.—Four American singers have been just engaged for the Chicago Opera. Alice Gentle, well known to Chicagoans through her appearances at Ravinia, will make her debut with the Civic Company in the middle of the season. She has signed for several "guest" performances as "Carmen."

The other new members of the company are Mary Fabian and Lucie Westen, sopranos, and Charles Hart, tenor. Miss Fabian is scheduled for her debut in "Boris Godounoff" on the opening night of the season. Miss Westen, a pupil of Oscar Saenger, will appear for the first time in "Siegfried" on Nov. 18.

phies given to the winners. The Piano Club's committee will meet a committee from the teachers during the convention of the Illinois Music Teachers' Association here in December.

One Must Think Right to Sing Right, Declares William Shakespeare



© Fernand de Guldere, Chicago
William Shakespeare

CHICAGO, Nov. 3.—"Right thinking is necessary to right singing. It is practically impossible to sing well if one's mind is on his faults."

William Shakespeare, vocal teacher, thus summarized his philosophy of singing, when visited in his studio a day or two ago.

"Singing should be easy and natural, and should flow without constraint," he continued. "If it causes a pupil effort, and wearies his throat, then he is not singing well, for singing should be as effortless as talking. If one thinks a good tone, how can one avoid singing it?"

"I can't see what good it does to keep listening for a good tone. When you hear your own voice, it has already gone forth, and you can't pull it back again and re-form it. But as you think perfect tones, you will produce them."

"There is only one method, and that is nature's method. If you are thinking of how you should hold your tongue, and what position your lips are in, then your tone is bound to be muscular. But if you sing easily, with perfection in your mind, then your tone will be good."

"There are twelve vowel sounds in the English language. Our singing is done on these twelve sounds, for the voice does not linger on the consonants. If the student, instead of trying to hold his tongue and mouth in impossible positions, will think these twelve sounds, and learn how to pronounce them clearly, simply and easily, then he will be able to sing them. Whoever can breathe correctly and pronounce correctly can sing correctly, for the tongue, jaw and lips will take their correct position, and the muscles of breathing will attend to the rest."

"How often one hears voices that are simply muscular, at the opera, and in recitals! This is because the singer is trying to hold his tongue or his jaw, or his lips in certain positions, thinking of how to produce the tone instead of concentrating on the vowel sounds that he wants to produce."

"But when the correct pronunciation of the vowel sounds is achieved, then there is no longer any straining, and the student sings easily, to his great delight, and to the pleasure of those who hear him."

New Mass by J. Lewis Browne

CHICAGO, Nov. 3.—Dr. J. Lewis Browne, organist and composer of this city, whose opera, "The Corsican Girl," was produced last season by the Opera in Our Language Foundation, has com-

posed a "Missa in honorem Immaculae Conceptionis B. V. M." for the 100th anniversary of the Roman Catholic Diocese of Cincinnati. The mass was sung at the dedication of Mount St. Mary's Seminary, Norwood Heights, Cincinnati, last Tuesday, in the presence of the Most Rev. Pietro Fumasoni-Biondi, Apostolic Delegate; the Most Rev. Henry Moeller, Archbishop of Cincinnati, and hundreds of visiting priests. The mass is described as combining the medieval and modern schools. Dr. Browne played his own composition.

MANY RECITALS COMPETE WITH WAGNERIAN OPERA

Norwegian Singing Society Shares Interest with Soloists in Crowded Week

CHICAGO, Nov. 3.—Several recitals during the week competed with the Wagnerian Opera Company for the favor of the musical public. The first of these was given by Blanche Beaumont Nelson, English soprano, at Kimball Hall on Monday night. She was liked best in the songs which made least demand upon the resources of the voice, as she showed a slight tendency to deviate from pitch in the bigger numbers. Miss Nelson is a well-rounded singer.

The Norwegian Singing Society, composed of male singers, gave a concert in Orchestra Hall on Tuesday night. The tone was living and virile and pleasant to hear. Grieg's "Cradle Song," a welcome addition to the program, comically introduced the soliloquy of a cat locked in the pantry. Grace Holst, soprano, was the soloist and sang with ample power.

Grace Brune-Marcusson, soprano, sang on Tuesday night in Kimball Hall with sweet lyric quality and good interpretative sense.

Elsie Barge, pianist, and Elsa Gerber, contralto, gave a joint recital on Thursday evening in Lyon and Healy Hall. Miss Barge showed herself a pianist of unusual talent and thorough technical equipment. She played Liszt's Twelfth Hungarian Rhapsody effectively and her Debussy group was performed with a lightness of touch and a happy sense of tonal values and rhythms. Miss Gerber was especially applauded for an English group of songs.

Grace Holversheid, soprano, was heard in recital in Kimball Hall on Thursday night. A pleasing tone, good interpretative judgment and youthful enthusiasm characterized her singing. F. W.

Amy Dorith Sings in Oak Park

CHICAGO, Nov. 3.—Amy Dorith, coloratura soprano, sang at Circle Lodge, Masonic Temple, in Oak Park, Ill., last Sunday. The audience was demonstrative. The Bell Song from "Lakmé" disclosed the exquisite quality of the singer's voice. Miss Dorith recently sang before 500 members of the Credit Men's Association at a banquet in the Hotel La Salle. The "Cuckoo Song" by Van Zandt, written especially for Miss Dorith, was one of the numbers.

Griffes' Songs Featured

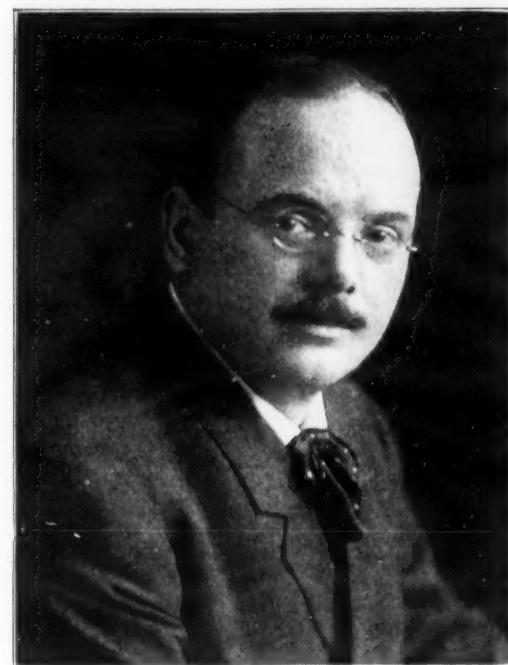
CHICAGO, Nov. 3.—Three numbers by the American composer, Griffes, were featured at the 525th concert of the Musicians' Club of Women (formerly the Amateur Musical Club), in the Recital Hall, Fine Arts Building, on Monday afternoon. Geraldine Rhoads sang "The Old Temple Among the Mountains" and "A Feast of Lanterns," and Mary Lucille Purcell, "The Night Wind."

William and Alice Phillips in Concert

CHICAGO, Nov. 3.—Alice Phillips, soprano, and William Phillips, baritone, appeared in concert at Kimball Hall Friday noon, in the weekly series now being given by the W. W. Kimball Piano Company. They sang duets and solos to the accompaniment of the Welte-Mignon.

CHICAGO, Nov. 3.—William S. Schwartz, a young tenor with a voice of unusual lyric beauty, was soloist on Sunday at the Chicago Theater's noon concert, and sang Eleazar's aria from "The Jewess" before 5000 persons. He followed this with Vanderpool's "Come Love Me."

Dr. Protheroe Honored in Many Appearances in Land of His Birth



Dr. Daniel Protheroe

CHICAGO, Nov. 3.—Daniel Protheroe, composer and conductor, has returned from a summer visit to his native Wales to resume his work as instructor in the voice department of the Sherwood Music School. He served as adjudicator at five important Welsh musical contests, and fulfilled a round of engagements as conductor.

A particularly successful concert was that of the Swansea and District Choir, under the conductorship of Dr. Protheroe and Llewellyn Bowen. The program, made up solely of compositions by Dr. Protheroe, included "The Nun of Nidaros," one of the Mold test pieces.

Dr. Protheroe received an enthusiastic demonstration at a complimentary meeting held in his honor at Tabernacle Chapel, Pontypridd. Several speeches were delivered, testifying to his talents and his valuable contributions to the music of Wales and America, and a special musical program was given.

QUINCY, ILL.

Nov. 3.—The Quincy Music Club held its first meeting of the year in the High School Auditorium, on Oct. 15, when Miss Felt and members of the faculty of the Quincy College of Music sponsored a Schubert program. Luella Enzeroth read a paper on the life and characteristics of Schubert. This was followed by the Schubert songs: "Hark! Hark! the Lark," "Margaret at the Spinning Wheel," and "Impatience" which were sung by Mrs. Reinert, with Miss Enzeroth as accompanist. Miss Enzeroth then gave an analysis of the "Unfinished" Symphony which was played afterward by Erna Chumbley, Juanita Nichols, Roxanna McNeall, and June Cook, pianists; Vlasta Fortier and Hilda Menne, violinists, and Frank Malambri, cellist. Rev. George Davis was the conductor.

CARTHAGE, ILL.

Nov. 3.—The last meeting of the Euterpean Club was under the leadership of Mabel McMurtry, teacher of singing in the college. The subject was "The Effect of the Reformation on Music." Papers were read by George Carl, Clara Griffin and Opal Ross. A mixed quartet, composed of Miss Biederman, Miss Jacobson, Mr. Chandler, and Mr. Kraemer, sang a Palestrina number and then a Chorale. Mrs. Runyon sang old French and Italian numbers. Accompaniments were played by Elmer Hanke and Miss Fields.

EVE SIMMONS RUNYON.

CHICAGO, Nov. 3.—An all-American program by Helen Westfall, soprano, and Doris Mason Morand, contralto, filled the twilight musical hour at the Edgewater Beach Hotel last Sunday.

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Federated Clubs Meet and Teachers Discuss School Music in Portland, Me.

Two Conventions Make Busy Week—Club Assembly Is First Gathering of State Organization Formed Three Years Ago—Supervisors Preparing Audiences of Future—Lemare Acclaimed at Opening of Municipal Concert Series

By ANNIE J. O'BRIEN

PORTLAND, ME., Nov. 3.—The Maine Federation of Music Clubs held a two days' convention at Frye Hall on Oct. 22 and 23; the first concert of the Municipal Organ Course was given on Oct. 24; the Main Teachers' Association, 5000 strong, met in annual convention Oct. 25-26 at City Hall Auditorium and the Denishawn Dancers, at the Exposition Building, inaugurated the Peddie series on Oct. 25.

The Maine Federation of Music Clubs, organized three years ago, met in its first convention. Mrs. William Arms Fisher, director of the Department of Education of the National Federation, was the principal speaker, and addresses were also delivered by Mrs. Frederick S. Milliken, Milton, Mass., president Plymouth District; Rupert Neilly, director of Maine Conservatory, and George Thorne, supervisor of music, Lewiston.

The Maine Federation has a membership of 1000, representing ten clubs and eight cities. At the opening session E. H. McDonald, secretary of the Portland Chamber of Commerce, welcomed the delegates. The Rossini acted as hostess club.

On the first evening a concert was given by representatives of the several State clubs, with Mrs. F. H. Wilkins, chairman. The Marston Club, Portland, was represented by Mrs. Laura Ross and Irene Leemon, pianists, and the Lewiston Philharmonic by Exilia Blouin, soprano. Others participating were the MacDowell Trio of Portland (Emily Eldridge, violin; Mildred Dugan, cello, and Esther Foss, piano), Mrs. Alice Buxton Boynton, Mrs. Bertha Stewart Whitney, sopranos; Mrs. Marion Harper Kuschke, Mrs. Bertha King Fenderson, contraltos, and Mrs. Gertrude Davis, pianist, of the Rossini Club; Katherine Vallee, pianist, of the Westbrook Chopin Club, and Mrs. Orrin A. Hodgins, contralto, of the Houlton Music Club.

The winners of State contests, 1922-1923, are Marcia Merrill, Avis Lamb, Georgina Shaylor and Harry Box, vocalists; Muriel Smith and Helen Bradbury, pianists, and Harry Schmecher, violinist.

At the close of the convention Mrs. James A. McFaul, the first president of Maine Federation, was re-elected to serve two years, together with the fol-

lowing assistants: Mrs. Henry P. Frank of Yarmouth, first vice-president; Mrs. Thomas Donovan of Bangor, second vice-president; Mrs. John Litchfield of Lewiston, third vice-president; Mrs. Harry Files of Portland, recording secretary; Mrs. F. H. Wilkins of Portland, corresponding secretary; Mrs. George Akers of Portland, treasurer; June L. Bright of Bangor, auditor, and Julia E. Noyes, Bernice Preston, Martha Wasson of Portland and Luella True of Falmouth, directors.

Progress in the Schools

At the session devoted to public school music, during the Teachers' Convention, a note of cheer was sounded when the local supervisor of music, Raymond A. Crawford, prophesied that after a few more years of sight-reading and music appreciation study the Maine music festi-

vals and municipal organ courses will not lack patrons.

The chairman of the session was Hazel D. Woodbury, supervisor of music in Gardiner. Maud Howes, supervisor of music in Quincy, Mass., in the course of her address on "Our Sources of Inspiration and Guidance," advocated and advised the reading of *MUSICAL AMERICA* as a source of inspiration. Margaret Flanagan also spoke. The session was attended by the largest number of music supervisors in Maine convention history.

At the last general session of the convention, Oct. 26, at City Hall Auditorium, Raymond A. Crawford, supervisor of music, Portland, gave an organ recital on the municipal organ.

Begin Municipal Series

Edwin H. Lemare, municipal organist, assisted by Helen Yorke, soprano, and Georges Laurent, flautist, opened the Municipal Concerts. Mr. Lemare included in his organ numbers a Bach Prelude and Fugue, two of his own recent works, "Tears and Smiles" (played for the first time in public), and a transcription of Saint-Saëns' "Danse Macabre." He was given an ovation. Miss Yorke sang the "Shadow Song" from "Dinorah" and two groups, which included a Lemare number, "Vous Dansez, Marquise." She was rapturously applauded. Mr. Laurent was recalled many times. His listed numbers were Dopler's "Fantaisie Pastorale Hongroise" and a Chopin waltz. He repeated the latter by request and also gave a Chopin Nocturne and a Minuet by Beethoven.

STOKOWSKI REVIVIFIES WAGNERIAN SCORES

Orchestra Enthralls Philadelphia Audiences—San Carlo Company Ends Visit

By H. T. Craven

PHILADELPHIA, Nov. 5.—The thought that Leopold Stokowski has been re-studying the Wagnerian scores is inspired by the eloquence of the concerts given by the Philadelphia Orchestra under his leadership in the Academy of Music on Friday afternoon and Saturday evening of last week.

Perhaps the vitality displayed should be ascribed in part to the enhanced artistic authority of the organization, not matched in any previous season. Never before has the conductor had at his command so responsive an instrument. Never before has he employed it with such unerring insight into the dramatic significance of the Wagnerian music, with which he enthralled two large audiences in the current subscription series.

In the choice of program numbers there was refreshing departure from convention. A most effective and glowing excerpt was presented in "Siegfried Mounting to the Rock to Brünnhilde," and it was a stroke of ingenuity to dovetail this number into the Humperdinck arrangement of the "Rhine Journey" from "Götterdämmerung."

The wistful prelude to the third act of "Tristan," with its haunting solo for English horn exquisitely interpreted, proved another attractive breach of familiar concert precedent. The other numbers included the "Forest Murmurs," "Wotan's Farewell and the Magic Fire Music," and the "Funeral March," and Finale from "Götterdämmerung" and the "Huldigungsmarsch."

The concluding week of the successful engagement of the San Carlo Opera Company at the Metropolitan Opera House brought "Faust" on Monday night, with signal honors going to Ann

Roselle as *Marguerite*, and the admirable Philadelphia basso as *Mephistopheles*. Adamo Chiappini was excellent in the title rôle, and Mario Valle was an effective *Valentin*.

"La Forza del Destino" was given on Tuesday evening with Bianca Saroya as *Leonora* and the important male rôles of *Alvaro* and *Don Carlos* in the resourceful hands, respectively, of Manuel Salazar and Mario Basiola. The rather exacting "Tales of Hoffmann," the Wednesday matinée bill, proved gratifyingly within the capacity of Fortune Gallo's troupe, with the charming Josephine Lucchese as *Antonia* and *Olympia*; Chiappini as *Hoffmann*; Stella De Mette as *Giulietta*; Anita Klinova as *Niklaus*; Giuseppe Interrante as *Coppelius* and *Dappertutto*, and Henri Scott as the sinister *Doctor Miracle*. "Cavalleria" and "Pagliacci," with Saroya, Salazar, Roselle, Basiola and Interrante in leading parts, made up a popular evening bill.

"La Bohème" on Thursday evening delightfully introduced Roselle as *Mimi*; Ellena Ehlers as *Musetta*, and the new tenor, Demetrio Onofrei, a young Rumanian with a light but colorful voice, as *Rudolfo*. The performance was followed by a charming ballet. "Rigoletto" on Friday gave further opportunity to Chiappini as *The Duke* and enabled Basiola in the name part and Lucchese as *Gilda* to fortify the previously favorable impressions of their talents.

The Saturday matinée was devoted to a most interesting "Madama Butterfly," with the Japanese soprano, Haru Onuki, effectively placed in the title part, and

a brilliant ballet spectacle from "Samson et Dalila." In the evening the San Carlo organization bade farewell with a rousing performance of "Trovatore," with Marie Rappold as *Leonora*, Inter-rante as *Di Luna* and Salazar as *Manrico*. Not a little of the success of the week was due to the conducting of the indefatigable Carlo Peroni.

HEAR "IOLANTHE" IN PORTLAND, ORE.

Local Forces in Savoy Opera—Tollefsen Artists on Tour

By Jocelyn Foulkes

PORTLAND, ORE., Nov. 3.—Five performances of "Iolanthe," conducted by Charles Hazelrigg, were staged at the Auditorium on Oct. 24 and the following evenings under the direction of E. Andrews for the benefit of the Rose Festival Association. The leading rôles were sung by George Natanson, E. Andrews, Dolph Thomas, Harriet Leach, Genevieve Gilbert and Florence Leach.

The Tollefsen Trio made its first appearance in Portland at the Municipal Auditorium, under the auspices of the Public School Grade Teachers' Association, on Oct. 23 and gained hearty applause in a program of trios, as well as solos played by Carl Tollefsen, violinist; Augusta Tollefsen, pianist, and Paul Kefer, cellist.

Grace Wood Jess repeated her success of last season in a folk-song costume recital before the Civic Music Club, on Oct. 23. Her manager is Frederic Shipman. Miss Jess was ably assisted by her accompanist, Raymond McFeeter, in Russian and French folk-songs and Negro plantation melodies.

Dorothea Nash, pianist, played artistically in recital at the Women's Club on Oct. 26. Among the numbers were Schumann's "Kreisleriana" and "Tristana" by Albeniz. Eileen Brong was the manager.

Mary Garden Sings in Spokane

SPOKANE, WASH., Oct. 27.—An enthusiastic reception was given Mary Garden at her recital at the Spokane Armory recently. Her chief numbers were "Depuis le jour," from "Louise," and the Habanera from "Carmen." Gutia Casini, cellist, and Georges Lauweryns, pianist, were the assisting artists. The concert was sponsored by the Spokane Symphony Society.

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Helen Jeffrey, violinist, is recovering from a serious illness at her home in Albany and will soon begin her concert engagements. She has gone under the management of Charles N. Drake.

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The Concert Round in New York

[Continued from page 25]

Hall on Sunday afternoon, Nov. 4. Of the mechanics of violin playing it is unnecessary to speak. It is in subtlety of conception and the mental reflexes to his art that Mr. Spalding's chief contribution lies. The Prelude and Aria from Bach's E Minor Suite was given with clarity and vigorous accents; in the Porpora Sonata in G his finely spun tone wove a delicate web of musical expression. The Schubert C Major Fantasy was revealed with deft, light strokes, pictured in many fleeting colors in which buoyancy and a grave mysticism seemed to vie. The audience greeted this work with tumultuous applause, which brought back André Benoist, the pianist, to share with Mr. Spalding in the tribute. Other numbers were Tedesco arrangements of two works by Castelnuovo, "Cortège" by Lily Boulanger, two numbers by Mr. Spalding and "Jota Navarro" by Sarasate, to which were added a full measure of encores.

R. E.

Francis Rogers

It was an interesting program that Francis Rogers prepared for his annual recital in the Town Hall on the afternoon of Nov. 4. The first group was devoted to composers between 1600 and 1781, the most interesting of which were Peri's Invocation from "Euridice," Sarti's "Lungi dal caro bene," "The Dream," Carey's "The Plausible Lover" and Arnold's "Amo, amas." These songs proved a splendid setting for Mr. Rogers' smooth baritone voice and finished style, and he delivered them with much charm. The second group was devoted to five songs by Brahms, which Mr. Rogers sang with fine intelligence and vocal skill. Although greater power and sweep would have added to the effectiveness of "Von ewiger Liebe," he was altogether delightful in "Meine Liebe ist grün" and "In stiller Nacht." English was again the language of the last group, which included three songs from "Omar Khayyam," one by Victor Harris and two by Liza Lehmann, three Masefield settings by Keel, Dobson and Densmore, "On Sunday" by Waller, Stephen Foster's "Jeanie with the Light Brown Hair," and "Come Home, Beloved," by Isidore Luckstone, who was the accompanist of the afternoon. The last two named songs had to be repeated. Mr. Rogers was given a cordial reception by his audience.

H. C.

The Fine Art of Lieder-Singing

No lover of true vocal art would willingly miss a recital by Elena Gerhardt. So tenderly, so beautifully and expressively does that artist sing lieder that critics bearing scars of a thousand concerts have been known to linger, shamed of face but rejoicing, while iron presses clamored for their "copy." Last Sunday evening at Aeolian Hall Mme. Gerhardt demonstrated again that the lied is a thing of high beauty when sung without overmuch sentimentality, and that of surpassing interpretation she is a complete mistress.

Mme. Gerhardt began her program with "Four Biblical Songs" by Dvorak, which this reviewer unfortunately missed; sang a group of five lieder by Weingartner, "Six Gipsy Songs" by Brahms and, to close, five pieces by Richard Strauss. It is difficult indeed to choose this or that song for special discussion when all that the artist sang adhered to so remarkable a level of excellence. Mme. Gerhardt's art is an old story and needs no retelling here. Perhaps the most delightful interpretations she gave were of the Brahms Gipsy Songs, though Weingartner's "Post im Wald" and "Liebesfeier" and Strauss' "Wiegenlied" and "Zueignung" were golden examples of lieder-singing at something like its best. The artist was rapturously applauded by a very large audience, and as encores added some pearls of song by Schubert, Brahms and Strauss. She was accompanied superbly by Paula Hegner.

Elman's Only New York Recital

Mischa Elman was in excellent form on Sunday evening at Carnegie Hall in a recital announced as the only one he will give in New York this season. Greeted by a capacity house, he played with fluency and commanding technique Bruch's Second Concerto in D Minor, Op. 44, with Josef Bonime at the piano. The Adagio was particularly effective. Mr. Elman was not always successful in the first work of the program, Brahms' Sonata in G, Op. 78, in which Liza El-

man, his sister, interpreted the piano part. The meaning of the first movement was not fully explored, but the remainder of the work was read with a good deal of insight, though the pianist, while playing with facile technique, sometimes overwhelmed the tone of the violin.

Again with Mr. Bonime at the piano, the violinist was brilliant in Albert Spalding's "Etchings," especially in the suave "October," the fretful "Impatience," the elusive "Fireflies," and the declamatory "Happiness," which closes the series of twelve interesting sketches. The composer, who was in the audience, had to acknowledge with the violinist the enthusiastic applause.

Arthur Loesser's gay Humoresque, "California," Lenski's aria from "Eugen Onegin," Palmgren's "Oriental Sere-nade," and Paganini's "Il Palpite" completed the program, to which many encores had to be added.

P. J. N.

Russian Basso in Début

Chaim Kotylansky, a Russian basso, made his début in the Town Hall Sunday evening, Nov. 4. Assisted by Michel Bukinik, 'cellist, the singer presented a program of Russian and Yiddish folk-songs, including Arensky's "Minstrel," Gretchaninoff's "Three Children's Songs" and a solo from "Prince Igor." He revealed a fairly ample voice and sang with much feeling. A large audience applauded him with zest. Yasha Samoos was the accompanist.

S. Y. K.

MISS LIVIAN MAKES BOW IN SPECIAL OPERA SOIREE

"Cavalleria," Led by Dell' Orefice at Manhattan, Followed by Concert and Ballet Novelty

A special performance of "Cavalleria Rusticana," given at the Manhattan Opera House last Saturday evening under the leadership of Antonio Dell' Orefice, served to introduce Leila Livian, an American soprano, in the rôle of Santuzza. The second half of the program was made up of several orchestral numbers, including novelties by Romano and Paganucci and a ballet interpretation of Ponchielli's "Dance of the Hours."

Miss Livian disclosed a promising equipment. Her voice is large and possessed of a degree of smoothness and she has a temperamental fire which even nervousness could not obscure and which promises to carry her far under wise leadership. Further routine will banish some of the uncertainty which is inseparable from a début.

The supporting company included Anita Klinova, recently heard with the San Carlo Opera Company as *Lola*; Anna Baldini as *Mamma Lucia*, Rogelio Baldich as a suave-voiced *Turiddu* and John Evanston, a newcomer, with a fine, sonorous baritone and good stage presence, as *Alfio*. The chorus, assembled largely from New York opera companies, was small but serviceable, and the stage direction included some commendable original "business."

The orchestral program included Verdi's "Sicilian Vespers" Overture, an Intermezzo from the opera, "Purification," by Romano and an Invocation by Paganucci. The two latter works were melodious, that by Mr. Romano being scored most effectively. Sixteen dancers from the Alberieri School, led by Cleo Pergairi, gave the Ponchielli number.

R. M. K.

Jeritza Attracts Big Audience in Albany, N. Y.

ALBANY, N. Y., Nov. 5.—The vocal artistry and charming manner of Mme. Maria Jeritza evoked a most enthusiastic reception on her first Albany appearance in concert in Harmanus Bleecker Hall on Oct. 22. The hall was filled so that standing room was at a premium and many were seated on the stage. Her opening number, the "Divinités du Styx" aria from Gluck's "Alceste," while revealing the wonderful quality of her voice did not make such popular appeal as did "The Song of the Lute" from Korngold's opera, "Die Tote Stadt." Her groups of French and German songs revealed the artist, but her English songs, despite a slight accent, and her

many encores, graciously given, completely won her audience to demonstrations of delight. Her final number was an aria from Ponchielli's "La Gioconda," with an aria from "Cavalleria Rusticana" as an encore. Wilfred Pelletier was her accompanist. Max Rabinowitsch, pianist, assisted.

W. A. HOFFMAN.

GARDEN WELCOMED TO PORTLAND, ORE.

Press Club Elects Singer as Life Member—Other Recitals

By Jocelyn Foulkes

PORTLAND, ORE., Nov. 3.—Mary Garden, soprano of the Chicago Civic Opera, assisted by Georges Lauweryns, pianist, and Gutia Casini, 'cellist, opened the concert season of the Steers-Coman subscription series at the Auditorium on Oct. 18. Miss Garden sang arias from "Louise," "Carmen" and "Bohème" and then as a closing number, the "Berceuse" from Godard's "Jocelyn," with 'cello obbligato. The audience was most responsive to the singer's appealing personality and voice, and called for five encores. Mr. Lauweryns and Mr. Casini, who bore a significant share in the success of the concert, were warmly applauded.

The Portland Press Club subsequently elected Miss Garden an honorary life member of the organization.

The Monday Musical Club's first meeting of the season was held on Oct. 15, this being the nineteenth anniversary of the club. Charter members heard in a literary and musical program, arranged by Mrs. Herman Heppner, included Nettie Greer Taylor, Frankie Walker, Mrs. Herbert Garr Reed and Mrs. Nathan Harris.

Mitylene Fraker Stites, contralto, assisted by Walter Bacon, violinist, was heard before the MacDowell Club on Oct. 16. The accompanists were May Van Dyke Hardwick and Dorothea Schoop. Mrs. Stites sang two groups of solos, including Verdi's "O Don Fatale." In response to several recalls, she gave an encore. Mr. Bacon played the Gade's Sonata, Op. 6, and other numbers.

Phyllis Wolfe was the soloist for the New England Conservatory Club on Oct. 17. She chose modern French songs and prefaced the singing with an explanatory talk.

WASHINGTON HAILS NEW YORK SYMPHONY

First Concert of Series Draws Crowd — Burmester in Recital

By Dorothy De Muth Watson

WASHINGTON, Nov. 5.—The first of the New York Symphony concerts was given under the local management of Mrs. Katie Wilson-Greene on Tuesday afternoon, Oct. 23 at Poli's Theater, with Walter Damrosch conducting, and Olga Samaroff, pianist, as soloist. This was Mrs. Greene's first presentation of the New York Symphony, and although the weather was extremely bad the house was well filled and spoke auspiciously for the remaining four concerts here. A Suite from the Ballet "Cydalise" by Pierné, presented for the first time in Washington by this orchestra, was found to be thoroughly delightful by the audience. Mme. Samaroff played exquisitely Schumann's Concerto in A Minor for piano, displaying rare feeling and temperament, particularly in the Andantino Grazioso movement.

T. Arthur Smith, Inc., presented Willy Burmester, violinist, in recital Thursday afternoon, Oct. 25, before a crowded and most appreciative audience. Mr. Burmester was forced to repeat a waltz by Hummel and following the set program he played as an encore the "Träumerei" of Schumann. The program was made up entirely of "classics" of the seventeenth and eighteenth century, a rather trying list but the audience received it all with rapt attention. Franz Rupp supplied finely sympathetic accompaniments and played a solo group so acceptably that he was forced to add a Chopin Nocturne as an encore.

Two of the city's leading organists, Adolf Torovsky and Harry Edward Mueller gave an unusual and interesting recital on Friday evening, Oct. 19, in the form of a symphonic ensemble for two pianos and organ. New to Washington were two pieces from Percy Grainger's "In a Nut Shell" Suite; "Gay but Wistful" and "Gumsuckers' March," and a concerto for two pianos by Liszt, which because of its tremendous difficulty is seldom played. The score was obtained from the music section of the Library of Congress. Mr. Mueller added to the unusualness of its presentation by arranging an accompaniment for organ to the two pianos which was played by Mrs. E. D. Cummins. John Phillip Shaddick contributed baritone solos to the program.

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at the auction sale of seats for the Symphony concerts. A greater number of season tickets were sold, and the premiums received were greater than ever before in the history of the Association. The large subscription shows that the love for good music is growing in this city, and that there is appreciation of what Fritz Reiner, conductor, is doing for the orchestra. He has not only enlarged it, but has equipped it with several new instruments, such as double-bass, tubas and trumpets.

At a meeting of the board of directors of the Musicians' Club on Oct. 20 the following were elected for the coming year: C. Hugo Grimm, president; Hugo Sederberg, first vice-president; Herman Bellstedt, second vice-president; Philip Werthner, secretary; Gustav Clemens, treasurer, and Leo Paalz, librarian.

The Norwood Musical Club gave a program of "Music Before 1800 and

After 1900," in the Public Library, on Oct. 23.

The choir of the Church of the Advent, under the direction of Gordon Graham, gave its first musical service on Oct. 28.

The University Girls' Glee Club, led by Burnet C. Tuthill, began its work last week. Among other numbers, the club is preparing a three-part song composed by Elizabeth Cook of the Conservatory of Music faculty, and dedicated to the leader of the club.

Fay Ferguson, a graduate of the Conservatory, and Lydia Darlington gave a musical program at the home of Mrs. L. G. Rice of Hyde Park.

Wilhelm Kraupner, well-known local musician, has left this city for Youngstown, Ohio, where he has a contract to teach at a music school. His departure will be regretted by his friends.

MME. HOMER OPENS BALTIMORE SERIES

N. Y. Symphony, with Samaroff as Soloist, Pays Visit
—Sistine Choir Heard

By Franz C. Bornschein

BALTIMORE, Nov. 3.—The benefit recital series of the Maryland General Hospital was opened with a recital by Louise Homer, contralto, assisted by Henry Souvaine, pianist, at the Lyric on Oct. 23. The series is being presented by the William Albaugh Concert Bureau and the proceeds are for the benefit of the Nurses' Home. Mme. Homer was in excellent voice and made a deep impression in works by Handel, Schubert, Brahms, Haydn, Loewe, Massenet, and compositions by her husband, Sidney Homer. Eleanor Scheib was the accompanist for the singer. Mr. Souvaine played with brilliant style pieces by Schumann, Chopin, Debussy and Albeniz.

The New York Symphony, Walter Damrosch, conductor, was heard by a large audience at the Lyric on Wednesday evening, Oct. 24. The concert was the first of the local series which is being managed by the Wilson-Greene Bureau. Mr. Damrosch was greeted with warmth. He led an enthusiastic performance of the Franck D Minor Symphony. Olga Samaroff, pianist, the soloist, gave a virile interpretation of the Schumann Concerto. As a novelty, the ballet music to "Cydalise," by Gabriel Pierné, was heard for the first time in Baltimore, and its clever drollery and humor were appreciated.

The Sistine Chapel Choir was presented under Mrs. Wilson-Greene's management at the Lyric on Oct. 25. Monsignor Antonio Rella, conductor, led the singers in works of Palestrina, Perosi, Vittoria, and a "Greeting to America," especially composed for the tour by Refice. The evening of ecclesiastic music was of much interest.

The recital series at Peabody Conservatory was opened on the afternoon of Oct. 26 with a splendid song program by Mme. Charles Cahier, contralto, assisted by Frank Bibb, pianist. The

Schumann song cycle "Frauenliebe und Leben" was given a dignified performance by the singer, who disclosed vocal mastery and presented a group of Brahms' works with fine intelligence. French songs of Holmes, Massenet and Paladilhe, two songs by John Alden Carpenter, and works from the Finnish and Swedish, added variety to the program. Excellent support was given by Mr. Bibb.

CLEVELANDERS PLAY IN GRAND RAPIDS

Open Orchestral Series —
Ponselle and Schipa Give
Joint Recital

By Victor H. Henderson

GRAND RAPIDS, MICH., Nov. 3.—The Cleveland Orchestra, conducted by Nikolai Sokoloff, gave the first of three symphony concerts arranged for this season by the new Grand Rapids Orchestral Association at the Armory on Oct. 25. The numbers were the Brahms Symphony No. 2 in D and Vaughan Williams' Variations on a Theme by Thomas Tallis. The Detroit and Minneapolis orchestras are to complete the series.

Rosa Ponselle and Tito Schipa opened the season for the Mary Free Bed Guild course on Oct. 5 with a song recital of high merit. The transference of these concerts from the Armory to the beautiful new Regent Theater was effected by this event.

The St. Cecilia Musical Society's new policy of alternating concerts with musical teas is proving successful and enjoyable. The program on Oct. 26 was

given by Edith Long and Florence Williams, vocalists; Alida Vanden Berge and Marguerite Merrifield, pianists, and Charles Bell, violinist. Mrs. William H. Loomis spoke on "Current Events in the Musical World, discussing the influence of the nationality of the conductors of the great orchestras of America on their work.

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Mitja Nikisch in Boston Recalls Father's Magic

Young Pianist with Symphony Gives Galvanic Performance of Liszt Concerto—Sistine Choir, Schumann Heink, Durrell String Quartet, Myra Hess, Felix Fox, Ethel Leginska, Pavlowa Ballet and Boston Choral Society Round Out Week of Many Concerts and Recitals

BOSTON, Nov. 5.—The appearance of Mitja Nikisch, son of Arthur Nikisch who was conductor of the Boston Symphony from 1889 to 1893, was the feature of the two concerts given by the Boston Symphony on Friday afternoon, Nov. 2 and Saturday evening, Nov. 3. He played Liszt's A Major Piano Concerto, and played it with the fire and verve characteristic, it is said, of the conducting of his father. His playing was saturated with a galvanic quality that vitalized every phrase of the Concerto. With complete absorption, intense concentration, and eager dramatic impulse, he gave an interpretation that was startling in its gorgeous utterance. His tone was brilliant and beautiful in quality, and his technical equipment equal to the exacting demands of a fervid musical imagination. It was a performance that won for young Mr. Nikisch a sincere ovation.

With his wonted skill in program construction, Mr. Montoux gave fitting contrast and foil to this flaming pianism. Mozart's dainty and sprightly Symphony in C, No. 34, preceded the Concerto, and Zeckwer's "Jade Butterflies" (after Louis Untermeyer, performed for the first time in Boston, followed it. The latter named composition, which won the \$1,000 prize offered in 1922 by the Chicago North Shore Festival Association for the best orchestral work by an American, is a frail and gossamer music suggestive of the delicate atmosphere evoked by Mr. Untermeyer's poem, "Jade Butterflies." The concerts closed with an eloquent performance of Goldmark's Overture to "Sakuntala."

The first brace of Young People's Concerts was given by the Boston Symphony on the afternoons of Tuesday and Wednesday, Oct. 30 and 31. The program for both concerts comprised Weber's Overture to "Freischütz," Bach's Air and two Gavottes from the Suite in D, the Ballet No. 5 (Adagio) from Beethoven's "Creatures of Prometheus," Smetana's Symphonic Poem, "The Moldau," the Scherzo from Tchaikovsky's Fourth Symphony, two pieces from Ravel's "Mother Goose," and Berlioz's "Rákóczy March."

The Sistine Chapel Choir gave its second concert at Symphony Hall on Monday evening, Oct. 29, under the management of Albert Steinert. The program contained choral works by Viadana, Perosi, and Palestrina. Monsignor Rella, the conductor of the choir, again gave evidence of his skill in expressive choral conducting, and his large choir responded with well modulated singing and with sonorous and powerful climaxes.

Schumann Heink Draws Crowd

Ernestine Schumann Heink, contralto, sang to an audience that crowded Symphony Hall, on Sunday afternoon, Oct. 28. Her singing of the air of *Armida* from Handel's "Rinaldo" was a masterful exposition of the classic style. She sang with incomparable effectiveness and Wagnerian splendor *Erda's* Scene from "Rheingold" and *Brangäne's* Call from "Tristan and Isolde." Songs by Schubert, Schumann, Franz, Brahms, Ward Stephens, O'Hara, Stewart, Huerter, and Arditi were also on her program. Mme. Schumann Heink again proved herself a mistress of song with her opulent contralto voice and her dramatic fervor in interpretation. Florence Hardeman, violinist, gave brilliant performances of a group of solos, and Katherine Hoffman played tasteful accompaniments.

Durrell Quartet Gives Concerts

The Durrell String Quartet, Josephine Durrell and Louise Sweet, violins; Anna Golden, viola, and Mildred Ridley, cello, gave a concert at Jordan Hall on Tuesday evening, Oct. 30. The program comprised Mozart's Quartet in F, Gliere's Quartet in A, and Fauré's Piano Quartet in G Minor, with Harrison Potter assisting. The Durrell String Quartet played with flexible ensemble and judicious balancing and blending of instruments. They courted the delicacies, the refinements, the high polish, of quartet performance. A sensitiveness of style and tastefulness of presentation distinguished their playing. A good-sized audience attended the concert.

Myra Hess in Boston Début

Three especially interesting piano recitals were given in the course of the last week by Myra Hess, Felix Fox, and Ethel Leginska. The concert by Myra Hess, her Boston début, on Wednesday evening, Oct. 31, disclosed a pianist of rare imagination. She played three Preludes and Fugues by Bach, Chopin's Sonata in B Flat Minor, Schumann's "Papillons," and a group by Debussy. The Bach Preludes and Fugues were played with crispness of finger work and clarity of structure. The Chopin Sonata was charged with heroic and epic significance. In sharp contrast followed a delightful and piquant performance of Schumann's "Papillons," played with great delicacy of touch and imaginative beauty. In the Debussy numbers the pianist showed herself highly skilled in tonal color control and in impressionistic interpretation.

Felix Fox in Recital

Felix Fox, well-known Boston pianist and teacher, played at Jordan Hall on

Thursday evening, Nov. 1. His program contained compositions by Bach, Debussy, Chopin, Rachmaninoff, Gras, Gluck-Friedman, Liszt, Brahms, Albeniz, Wagner-Liszt, and Dohnanyi. Mr. Fox's playing was distinguished for its neatness, grace and purity of style. His tone was warm and finely focused, his sense of tone color and nuance was unusually expressive, his phrasing was always meaningful.

Ethel Leginska Returns

Ethel Leginska played at Jordan Hall on Saturday afternoon, Nov. 3. Her program consisted of six Chopin numbers, two by Beethoven, Liszt's Ballade in B Minor, the Schulz-Evler "Blue Danube" transcription, and two compositions of her own. Her brilliant playing was punctuated more than formerly with powerful accentuation, though her tone even when taxed to its utmost was ringing and sonorous. Her finger work was as scintillating as ever, and her sense of bravura breath-taking in its sweep. Her interpretations were strongly individualized though not distorted with unmusical idiosyncracies. Mme. Leginska added many encores to her program.

Pavlowa Ballets Charm

Anna Pavlowa and her ballet company gave eight performances at the Boston Opera House in the week of Oct. 29 before good-sized audiences. The ballets given were striking in their variety and splendor. The costuming was rich and extremely colorful, the lighting effects were ingenious, and the stage settings were of rare beauty. The dancing of the company and individual members was characterized by fascinating grace and sinuosity. The orchestra was ably conducted by Theodore Stier.

Choral Society's First Concert

The Boston Choral Society, conducted by John A. O'Shea, gave its first concert before the League of Catholic Women at the Notre Dame Academy in the Fenway. Joan Parsons, soprano; Nora Burns, contralto; Thomas Quinn, tenor; William H. O'Brien, baritone, and Ida McCarthy, pianist, assisted. The chorus sang effectively compositions by Burleigh, Cardinal O'Connell, Haesche, Speaks and Mendelssohn.

HENRY LEVINE.

Medfield Hears Three Boston Artists

BOSTON, Nov. 3.—Edith Bullard, soprano; Harris Stackpole Shaw, organist, and Herman Silberman, violin pupil of Charles Martin Loeffler, gave a musicale in the Unitarian Church, Medfield, on Thursday night before a distinguished audience. Mr. Shaw opened the concert with Galuppi's Organ Sonata and later played compositions by Godowsky, Debussy and Stebbins. Miss Bullard sang with grace and feeling songs by Curran, Brockway, Hoffman, Giberti and Sullivan. Mr. Silberman displayed good technique and not a little talent in a Bach Concerto for the violin and the Andante from Lalo's Concerto.

W. J. P.

Edward Whitlow Gives Song Recital

BOSTON, Nov. 3.—Edward Whitlow, baritone and pupil of Florence E. Tibbets, gave a song recital in Studio Hall, Pierce Building, last night before an appreciative audience. He was assisted by Margaret McCarthy, violinist. Mr. Whitlow's singing showed careful training which gave pleasure in songs by Kjerulf, Harris, Lee, Van de Water, Day, Coates, Keel, Squire, Giordani and Gould. Miss McCarthy played with sincerity and musicianship Seitz's Concerto in D and Kreisler's "Viennese Popular Song." Maude Thomas excellently accompanied the young artists.

W. J. P.

Harvard Awards Scholarships

BOSTON, Nov. 2.—Harvard University announces music scholarship awards to W. H. Piston, Jr. of this city, and W. T. Ames of Cambridge. The young men will share the Juilliard Foundation scholarship. Mr. Piston will instruct at Harvard.

W. J. P.

Edna Thomas Acclaimed by London Audiences in Songs of the Southland



Photo by Nyart

Edna Thomas, Singer of Creole and Plantation Songs

Edna Thomas has interested London audiences with her interesting collection of songs in a six weeks' engagement, just closed, at the Coliseum. It is said that she broke all former records at this famous vaudeville house, where many of the world's greatest singers and instrumentalists have been heard. Miss Thomas was also acclaimed in several London concerts and was successful in a recital in Oxford.

Miss Thomas is due to reach America in a few days and will immediately begin to fulfill the many engagements that have been booked by her manager, Catharine A. Bamman. Besides giving individual recitals in many parts of the country, she will again be a member of the Griffes Group, which will make its second transcontinental tour in three years. The other members of the group are Olga Steeb, pianist, and Sascha Jacobinoff, violinist.

Lisa Roma to Tour as Soloist with Little Symphony

Lisa Roma, soprano, has been engaged as soloist for a western tour with the Little Symphony. Twenty engagements have been booked for the month of January, beginning in Boulder, Colo., on Jan. 3, and ending in Spokane on Jan. 28. Among the important cities in which she will sing are Pueblo, Salt Lake City, Tacoma, Seattle, Victoria, Bellingham, Boise, Portland and Vancouver.

BOSTON, Nov. 3.—Louise Brown, solo dancer; Roland Tapley, violinist of the Boston Symphony, and Mme. Esther Ferrabini Jacchia, soprano, gave a concert last evening in the ball room of the Copley Plaza under the auspices of the Simmons College Endowment Fund. There was a large attendance. The Ampico in the Chickering piano furnished the accompaniment. W. J. P.

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Fine Choral Work Heads List of New Music

By Sydney Dalton



F the doors of our opera houses are closed to the American composer, and those leading to symphony performances only partially open, there is one home, among the larger and more pretentious dwellings, to which he gains frequent access: the choral work. If oratorio and choral singing are on the wane there still remain many more organizations of this character, scattered throughout the country, than there are in the orchestral field. Most of our choral bodies are conducted by American musicians, who realize that if they are to present works in the vernacular, as they nearly always do, the material from which to choose must come from our own composers or those of the British Empire, for the most part. There has been fortunate stimulus, too, in the annual or occasional prizes offered by various organizations throughout the country, many of which have called forth some excellent works.

Chorus for Men's Voices by Franz C. Bornschein

One such work, awarded the first prize in the competition offered by the Swift and Company Male Chorus this year, is Franz C. Bornschein's "The Sea" (*J. Fischer & Bro.*), an exceptionally fine piece of choral writing that stamps the composer as a man of imagination and great skill. Two years ago Mr. Bornschein won this same prize, and since then he has written works for both male and female choruses that have possessed great merit. But "The Sea" is one of the finest things he has done. The poem, by James McLeod, is one requiring careful and masterly treatment, offering, at the same time, considerable scope. Mr. Bornschein has made the most of its possibilities. There are passages of real melodic beauty, both in the vocal score and in the piano accompaniment. The brief tenor solo is a delightful touch and a case in point. An outstanding feature of the composer's ability is his delicate harmonic coloring—a coloring that becomes neither lurid nor drab and that fits into the framework of the words with a nicety that is wholly satisfying.

Teaching Pieces by Arthur Nevin

Good teaching pieces are always in demand and those of merit find a large number of teachers who in turn pass them on to a still larger number of pupils. Unfortunately, though naturally, there is a great deal of worthless material of this sort on the market. It is always a pleasure, therefore, to speed on their journey about the country such excellent numbers as three by Arthur Nevin that have recently come from the publishers. They are entitled "A Folk Dance," "Dance Pizzicato" and "Wood Sprite" (*The John Church Co.*), and all are for third grade pupils. Mr. Nevin has a decided melodic

gift, as he has demonstrated any number of times heretofore. These pieces have charm, grace and simplicity, combined with nicety of taste. They are music of the type that not only assists the pupil in his mastery of the instrument, but, what is of far greater importance, makes him a better musician by cultivating his taste.

Six Songs by Martha Newcomb Thomas

"Love's Meaning," "Always," "Slumber Song," "Irish Love Song," "Life" and "One Way of Love" are the titles of a group of six songs by Martha Newcomb Thomas (*New York: Bryant Music Co.*) that are, in varying degree, interesting and singable. The composer not infrequently writes smooth, agreeable melodies and possesses a certain lyric gift that lends merit to her work. Two of them particularly catch our fancy: "Always," which has a buoyancy and freshness that is not cramped or halting in its expression at any time, and "Slumber Song," an engaging little lullaby that has a note of tenderness and charm. In both instances the words are by the composer. This song is for medium voice, the others for high.

Two Worth While Pieces for Violin

A new violin composition that is worth more than passing notice is Arthur Farwell's "Song-Flight" (*Carl Fischer*). It is a rich, imaginative and ingratiating bit of writing that really enriches the violin literature. The opening theme, commencing on the G string and rising gradually both in pitch and intensity, possesses real nobleness, warmth and sensitiveness. This is true in equal degree of the second theme, in the relative minor. Mr. Farwell has compressed a deal of fine music within the scope of this simple, unadorned three-part form; glowing, invigorating music that violinists and their audiences will want to hear and know. Dezső D'Antalfy's "Berceuse Melancolique" (*G. Schirmer*) is in a distinctly different mood, and is all its name implies. There is a note of yearning and loneliness couched in a melodic guise that holds the interest throughout. The dedication is to Jascha Heifetz.

Deux Melodies par C. Kufferath

Despite their seriousness and fine workmanship, C. Kufferath's "Deux Melodies" for voice (*Paris: Chez Zurfuh; New York: Fine Arts Importing Corporation*) leave one cold. It is music of the head rather than the heart; excellently written, never commonplace and with a nice regard for the text. For these reasons it deserves consideration and respect, but one might ask for something more spontaneous.

Songs by R. Huntington Woodman and Mary Moore

R. Huntington Woodman leaves the impress of his distinctive musical personality on every song he writes. There are times, naturally, when he does not rise to his best efforts—a quality which he has in common with all other composers—but always there

is something about his work that stamps it as his own. "In the Night" (*G. Schirmer*), his latest offering, possesses melodic interest and that touch of effectiveness that is always a part of his songs. To be sure he does not hesitate to employ the old habit of repeating lines, or parts of lines, to pad out his phrases, but somehow the listener feels that the melody and the buoyancy of its utterance are the points of chief interest anyway; and this song, like any Woodman song, is a refreshing thing. There are keys for high and low voices.

From the same publishers there comes a fetching little encore number by Mary Carr Moore, entitled "The Bird and the Squirrel," in which these two friends of the open discuss the relative merits of each other's existence in a sprightly, entertaining manner that is enhanced by bright music. This also is published in two keys.

Twenty-five Melodies for School Ensembles

The problem of getting suitable music for a very small aggregation of players, a nucleus of a school orchestra, for example, is frequently a puzzling one. The chances are that there will be a few players in the string section and not much else. In order that even such an ensemble as this may have something adapted to its capabilities, Elizabeth Fyfe and Elsie Stewart Kimberly have compiled and simply arranged twenty-five folk-songs of various countries, under the title "Team-Work Tunes" (*Carl Fischer*). There are parts for three violins, 'cello, *ad lib.*, and a piano score. The selection of melodies has been done with admirable discrimination, and their arrangement is equally commendable; they are short and well varied in appeal. The compilation can be heartily recommended. It should stimulate interest and gain recruits for any school ensemble or similar organization.

Carl Beecher's "The Jester" for Two Pianos

Another piece of concerted music, this time for two pianos, is Carl Beecher's "The Jester" (*Oliver Ditson Co.*). The rhythmic patterns are admirably chosen, spirited and ingratiating, and both parts bubble along in a thoroughly entertaining manner. The work is not very difficult to play, when attempted by skilled executants, but the effect is impressive and must be doubly so when played by such artists as those to whom it is dedicated, Mr. and Mrs. Josef Lhevinne.

Edward Morris' Serenade for Violin and Piano

A violin number of fascinating rhythmic swing and melodic interest is Edward Morris' Serenade for Violin and Piano (*New York: E. Morris Music Co.*). The accompaniment is refreshingly different from the usual run and there is buoyancy and verve in the solo part that should recommend it to discriminating violinists. Its point of chief merit, however, is undoubtedly to be found in the rhythmic patterns that have been so happily chosen. It is a piece that would grace any program.

"Memories of the Old Farm House," for Piano

Bert R. Anthony has gone "back to the farm" for his latest set of teaching pieces, entitled "Memories of the Old Farmhouse" (*Oliver Ditson Co.*), a suite of seven second and third grade piano pieces that is well varied and not lacking in good music. None is devoid of merit as a teaching piece, and the separate titles indicate their several moods: "Song of the Farmer Boy," "Bee in the Honeysuckle," "Uncle Zeb with His Fiddle," "The Old Wooden Clock," "Music of the Brook," "Ghosts in the Haunted House" and "The Old Mill Wheel." Each number is published separately and they also come in one volume.

Two Songs by Florence Newell Barbour

Florence Newell Barbour has a formidable list of songs to her credit, to which has recently been added "Tell Me, Thou Wanderers" and "The Storm" (*The Arthur P. Schmidt Co.*). These, like all her songs, are serious and well thought out. She makes no concessions to popular taste, but has all due regard for the poems which she chooses to set. The piano accompaniments are by no means simple, nor is the vocalist spared. There is a tranquil, crisp beauty about "Tell Me, Thou Wanderers," and the pianissimo B Flat near the end is matched by the fortissimo high C that brings "The Storm" to a thrilling close. The alternative notes in the latter, however, carry it only to A Flat. In both instances there are keys for high and low voices.

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DETROIT SYMPHONY PLAYS BRILLIANTLY

Gabrilowitsch Acclaimed at
Opening Concert—Zim-
balist Is Soloist

By Mabel McDonough Furney

DETROIT, Nov. 3.—Ossip Gabrilowitsch and the Detroit Symphony gave the opening concert of the subscription season on Oct. 18 before a capacity audience. Efrem Zimbalist appeared as soloist in the Brahms Concerto in D and

was cordially received. He was in excellent form, and was heard to far better advantage with the orchestra than at his previous recital engagements. Mr. Gabrilowitsch was enthusiastically acclaimed as he mounted the platform, and the approval seemed to gather force as the concert proceeded. The program opened with the "Leonore" Overture No. 2 and ended with the Tchaikovsky Fifth Symphony.

There were many new faces in the orchestra, but the changes did not affect the ensemble work. After the last movement of the Symphony, in which Mr. Gabrilowitsch seemed to discover new beauties, the audience recalled him again and again to express its appreciation.

Mrs. Isobel J. Hurst inaugurated the

season of the Detroit Concert Direction on Saturday evening, Oct. 20, with a recital by Giovanni Martinelli. Trouble arose over the singing of the Fascisti hymn. Martinelli has sung in Detroit many times, but never so superbly as on Saturday evening. In "Che gelida Manina" and "Vesti la giubba" the old fire was there, but it was tempered by a reserve which hitherto has not characterized Martinelli's singing. He sang two miscellaneous groups and many encores. Flora Greenfield assisted with several groups and displayed a fresh voice, attractive in its lower register. Salvatore Fucito was the accompanist.

Norman Curtis, pianist, was heard in a recital at Memorial Hall on Tuesday evening, Oct. 23, assisted by John Ross Reed. Mr. Curtis, who was born in Detroit, less than twenty years ago, displayed much talent and a marked improvement since his last recital here two years ago. He gave a group of classics, one of Chopin, and Liszt's Twelfth Rhapsody. John Reed sang three song groups, for which Mr. Curtis provided accompaniments.

Sousa's Band gave two concerts in Arcadia Auditorium on Sunday, Oct. 21, and, as usual, filled the mammoth building.

The Tuesday Musicale formally opened its season with a Federation luncheon on Oct. 23 in Memorial Hall. Mrs. Edgar Stillman Kelley was the guest of honor and spoke on "Music: The Federation's Sub-Conscious Mind." Mrs. Elmer J. Ottaway, the state president, extended greetings from the State Federation, and Mrs. Theodore O. Leonard and Jennie M. Stoddard spoke on the biennial convention. Mrs. Leland B. Case, president of the Tuesday Musicale, presided at the luncheon, at which delegates from music clubs in this district were present.

VERBRUGGHEN LEADS MINNEAPOLIS FORCES

Takes Up Bâton as Regular
Conductor as Season Opens
—"Quiet Zone" Observed

By Florence L. C. Briggs

ST. PAUL, Nov. 3.—The Minneapolis Symphony gave the first of its series of sixteen concerts, last night, at the St. Paul Auditorium. It was Henri Verbrugghen's first appearance as regular conductor of the organization and he was enthusiastically acclaimed by the many friends he made through his fine work in several programs with the orchestra last year. The program included the Tchaikovsky E Minor Symphony, the first St. Paul performance of Bruch's Introduction to "Loreley" and the Weber "Euryanthe" Overture.

In a speech from the platform, F. R. Bigelow said that the 3000 people assembled constituted the largest audience known to have gathered to hear a "home orchestra" conducted by its own leader.

The St. Paul Auditorium has been entirely remodeled for the season; a wall cavity is designed to shut out street noises, and the comfort of the audience is further insured by the observance of a "quiet zone" by street cars.

Mr. Verbrugghen conducted earnestly, with exactitude and the exercise of a notable orchestral sense. His interpretation of the symphony was unusual and, at the same time, preserved the spirit of the composition. He also presented an original adaptation of the Overture to "Tannhäuser" and the "Venusberg" music in the Bacchanale Paris version.

The addition of Elias Breeskin, as concertmaster, and the members of the Verbrugghen String Quartet to the orchestra was noted. Jenny Cullen, of the quartet, took a place among the first violins.

With the exception of an unusually successful week's run of "Blossom Time" under the management of L. N. Scott, the symphony concert opened the St. Paul musical season.

La Forge Artists Sing in New Haven

NEW HAVEN, CONN., Nov. 3.—A large audience heard the concert that was given under the direction of Frank La Forge at the New Haven Lawn Club on the evening of Oct. 22. Both as soloist and accompanist, Mr. La Forge revealed unusual accomplishments, and was also heard as a composer, his Romance for piano and several of his songs meeting with high favor. The assisting artists were Edna Bachman, soprano, who sang Puccini's "Vissi d'Arte" and songs by Mr. La Forge; Arthur Kraft, tenor, in the "Dream" from "Manon" and shorter numbers, and Lawrence Tibbett, baritone, who was particularly successful in a Verdi aria and songs by La Forge.

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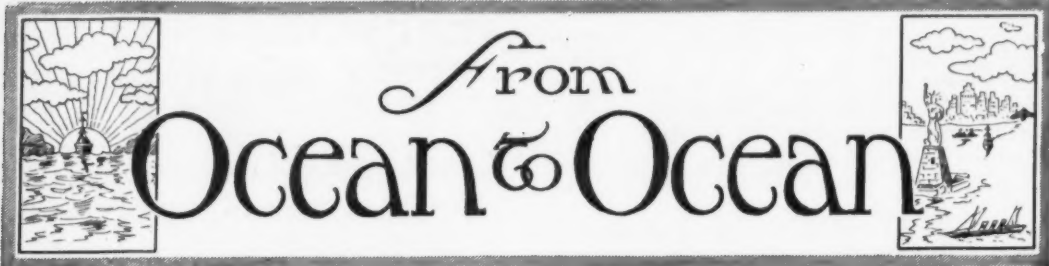
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KANSAS CITY, MO.—Mary Witters presented her pupil, Elden La Mar, pianist, in a recital at All Saints' Church. Jean Marie Fullerson, violinist, and pupil of Beulah Marty, was the assisting artist.

SEATTLE, WASH.—Paul Pierre McNeely gave his second advanced pupils' recital lately, when a well prepared program was played by Helen Keppler, Vivian Clemans, Russell Kohne and Gladys Bezeau Phillips.

NEWARK, N. J.—Those participating in a musicale for young people given recently at the home of Sadye M. Gann were Blanche Solomon, pianist; Miriam Doctor, soprano; Benjamin Levin, violinist; Joseph Geiger, tenor, and Miss Gann, pianist.

LONG BEACH, CAL.—Ruth Burdick Williams and Katherine Pitcairn, pupils of William Conrad Mills, and Mary Ellen Good, pupil of L. D. Frey, appeared at the Municipal Auditorium this month. Elizabeth M. O'Neil, Mrs. Ralph E. Oliver and Ruth Wood were heard on programs for assemblies at Polytechnic High School.

ALBANY, N. Y.—Earle Hummel, boy violinist, recently gave a recital in the Albany Historical Society Auditorium, assisted by his brother, Stanley Hummel, pianist. Among his numbers were the Wieniawski Concerto in D Minor, the Nardini Sonata in D, "Waves at Play" by Grasse, the "Hymn to the Sun" and "Londonderry Air," arranged by Kreisler.

CEDAR RAPIDS, IOWA.—Cecelia Kohl, pupil of Mrs. L. B. Graham, assisted by James Vandersall, violin pupil of Joseph Kitchin of the Coe Conservatory, appeared in a piano recital at Mrs. Graham's home recently. Her program included numbers by Poldini, Chopin, Sibelius, Grieg, Liszt and MacDowell for

the piano, and an excerpt from a Seitz Concerto for Violin.

WASHINGTON, D. C.—The Army Band, under the leadership of William J. Stanard and assisted by Gertrude Lyons, lyric soprano, gave an attractive concert before the members at the Woman's City Club.—Dr. and Mrs. T. S. Lovette were hosts at a studio musicale, when members of the faculty of the Lovette School presented an interesting program.

CANTON, OHIO.—The MacDowell Club opened its season recently with a program given by Mrs. Edward Jones, Jeanette Smith Armitage and Mrs. Allen Rice.—Eva Pfendler, Mrs. Jeanette Armitage, Mrs. Arthur S. Taylor, George Blackwood, Virginia Jones and Catherine Ryley were heard before the Woman's Club in four programs recently.

CEDAR RAPIDS, IOWA.—On the evening of Oct. 23, at McKinley Junior High School, the first of a series of programs was given under the direction of Alice Inskeep, director of music in the public schools here. The orchestras of Washington and McKinley Junior High Schools, both under the leadership of Major Doetzel, and the glee clubs of both schools took part in the program.

WICHITA, KAN.—The following violin pupils of Theodore Lindberg, president of the Wichita College of Music and Dramatic Art, gave a recent recital at the new Philharmony Hall: Lillian Jansen, Bettie Walkow, Louis Gangloff, Leonard Farrell, John Basham, Charles Gill, Francis Basham, Frank Kessler, Lillian Kriz, Llewellyn Butler, Adolf Domeir, Florence Roscheger and Jennie Tschoep.

COLUMBUS, OHIO.—Marguerite Manly Seidel, teacher of piano, presented a group of talented pupils at a musicale-

tea on the afternoon of Oct. 21. Those who participated were Robert Grey Meyers, Gladys Posten, Louise Shockey, Margaret McAndrews, Charlene Clancy and Louis Purdy. Norma Hopkins Putnam, violinist, was the assisting artist and played three movements of a Beethoven sonata.

HIGHTSTOWN, N. J.—Beatrice MacCue, contralto; Edwin Swain, baritone, and Ralph Douglas, organist and accompanist, appeared at the Hightstown Baptist Church on Wednesday evening, Oct. 24. Mr. Douglas' numbers included the Sonata in D Minor, by Mendelssohn, and compositions by Bossi, MacFarlane and Vienne. Miss MacCue, and Mr. Swain sang several duets. The concert was given under the auspices of the auxiliary of the Hightstown American Legion of which Erma C. Reese is president.

KANSAS CITY, MO.—The Mu Delta Chapter of the Mu Phi Epsilon Sorority gave the first of a series of six morning musicales in the Grand Avenue Church, when the following members appeared in a program of melodies of bygone days: Rose Gaynor Faeth, soprano; Mrs. Arthur D. Brookfield, Esther Darnall and Mrs. W. Laurence Dickey, contraltos; Clare Blakeslee Kimbrell and Pearl Weidman, pianists; Beulah Marty, violinist, and Mrs. George M. Rider, who shared the duties of accompanist with Mrs. Kimbrell. The artists all appeared in costumes of the colonial period.

WICHITA, KAN.—A program of music, dancing and readings was given for members and friends of Wichita Lodge, No. 99, A. F. & A. M., in the auditorium of the Scottish Rite Temple, by members of the faculty of the Wichita College of Music and Dramatic Art. The following pupils of Reno B. Myers were heard in a recital at Fairmount College Conservatory: Lillian Turner, Muriel Peterson, Esther Myers, Ruth Richardson, Mildred Craig, Ruth Maxine McCormick, Wilma Withers, Bertha Kaufman, Mary Tipler.—Mrs. Mary Enoch and Lillian Bourman presented a number of their pupils in a recital at the Petrone-Enoch Institute of Musical Art.

SEATTLE, WASH.—Paul Pierre McNeely presented four of his pupils in the first of a series of musicales, when piano

solos by Schumann, Rachmaninoff, Liszt, Moszkowski, Scott and Chaminade were played by Norma Grosse, Gwendolyn Mines, Frank Kane and Fannie Neft.—The first of a series of complimentary piano recitals was given by Emily L. Thomas at her studio.—At the opening reception of the Mary Ann Wells School of the Dance, held at Miss Wells' studio, a program was given by members of her class, assisted by John Fiset and Jack Perine, pianists, from the studio of Boyd Wells.

ALBANY, N. Y.—The Monday Musical Club presented an organ and oratorio program on Tuesday evening at the First Presbyterian Church, arranged by Mrs. Edward H. Belcher and Mrs. Ralph G. Winslow. The opening number was Gounod's "Hymne à Sainte Cécile," ensemble for organ, harp and violin, played by Mrs. Ralph G. Winslow, organist; Margaret A. DeGraff, harpist, and Mrs. Robert A. Drake, violinist. Mrs. DeWitt C. Osgbury, organist, played an "Indian Legend," by T. Frederick H. Candlyn, Albany composer. Others who took part in the program were Lydia F. Stevens, organist; Grace H. Held, Mrs. Floyd Malette and Mrs. Edward H. Belcher, sopranos; Mrs. Charles M. Winchester, Jr., Mrs. John J. Carey and Mrs. G. Ernest Fisher, contraltos; Mrs. Herbert E. Robinson and Florence A. Page, pianists. The accompanists were Mrs. Robinson and Mrs. Winslow.

TRENTON, N. J.—A special musical service was given at Christ Protestant Episcopal Church recently when the enlarged choir under the leadership of George H. Zimmerman sang a number of anthems appropriate to the church season. The choir was assisted by Albert T. Stretch, and Edward H. Outcalt, violinists; Walter Hankin, cellist, and Robert V. Janelli, flautist.—Ethel Thomas, pianist, and Hudson Faucett, violinist, members of the Orpheus Society of the Trenton High School, were soloists at the Sunday afternoon recital given by the Sunday School Orchestra of the Third Presbyterian Church, under the baton of Martin Mayer.—The Men's Chorus of the Judge Davis Bible Class, under the leadership of William J. Fleming, sang several numbers at the rally day exercises held by the Sunday School of the Hamilton Avenue Methodist Episcopal Church. Frank L. Gardiner, was the accompanist.

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ROCHESTER ENTERS NEW ERA IN MUSIC

Philharmonic, Under Goossens, and John McCormack Give Concerts Same Day

By Mary Ertz Will

ROCHESTER, N. Y., Nov. 3.—Two concerts in one day opened a new epoch in music for Rochester. The Rochester Philharmonic, under the baton of Eugene Goossens, attracted a large audience on Wednesday afternoon at the Eastman Theater, and in the evening John McCormack, tenor, sang to a capacity audience at the same place. The orchestra under Mr. Goossens played remarkably well—marvelously, one could say, seeing that the results were attained with only four rehearsals of two hours each.

The program included the Overture to Smetana's "Bartered Bride," Tchaikovsky's Fifth Symphony, in E Minor, two movements from MacDowell's Indian Suite, and "Siegfried's Rhine Journey" from Wagner's "Götterdämmerung."

In accordance with the educational policy of the Eastman Theater, five members of the newly organized opera school were heard on the program. Mary E. Silveira gave "Una Voce Poco Fa" from Rossini's "Barber of Seville"; Charles Hedley sang the "Prize Song" from Wagner's "Meistersinger," and Miss Silveira, Mary Bell, Mr. Hedley, Stewart Gracey and George Fleming Houston sang the quintet from the same opera. Miss Silveira's coloratura soprano was delightful, pure, clear, fresh and free. Her stage presence was simple and attractive, and she made an excellent impression on the audience. Mr. Hedley sang the "Prize Song" with a fine tenor voice of good lyric quality, and the quintet was very well done. Mr. Goossens and the orchestra provided tactful and sympathetic accompaniments.

John McCormack sang in the evening before an audience that packed the stage and crowded even the standing room. His program was well chosen and he was in fine voice. The enthusiasm of the audience, of course, demanded and obtained many encores. He was accompanied by Edwin Schneider, who provided excellent and sympathetic support. An assisting artist on the program was Lauri Kennedy, 'cellist.

At the third concert of the Rochester Philharmonic, given in the Eastman Theater on Wednesday afternoon, Oct. 31, Eugene Goossens electrified an audience that filled the great auditorium with his fine conducting throughout an ap-

pealing program, in which Mozart's "Jupiter" Symphony, played with great clarity and charm, was the main number. Strauss' "Don Juan" received a brilliant performance, and the rest of the program comprised Eggar's Overture "Cockaigne," Jaernefeldt's "Praeludium," and three numbers from Berlioz's "Damnation of Faust."

The opera school again furnished the soloists. George Fleming Houston sang the Prologue to "Pagliacci," and the "Rigoletto" Quartet was well sung by Cecil Sherman, Mary Bell, Charles Hedley and Clyde Miller.

On the evening of the same day Mme. Schumann Heink in recital drew an audience of nearly 4000 persons, breaking all records for attendance at the Eastman Theater. Mme. Schumann Heink was in fine voice and equally good humor, and her singing captivated the immense audience which demanded and obtained many encores. Her two supporting artists, Katherine Hoffman, pianist, and Florence Hardeman, violinist, were also very cordially greeted.

Lucilla de Vescovi, Successful in Début, Booked for Recitals



Mme. de Vescovi, Soprano

Lucilla de Vescovi, soprano, who comes to the American concert stage via the most aristocratic drawing rooms of Europe, has just signed a long-term contract with the office of Catharine A. Bamman. Mme. de Vescovi made her debut in New York in the late spring and achieved a marked success. Her beauty of voice and person and the style and rarity of her program were subjects of comment at the time. She is a member of one of the oldest and most illustrious families of Italy. Great Roman statesmen, soldiers and scholars form her historical background, and her likeness to the portrait of beautiful Beatrice d'Este is constantly commented upon. Being a medieval type, Lucilla de Vescovi favors gowns fashioned after the styles of the Middle Ages, and these have been made for her by the famous Fortuny of Venice of textiles such as he alone can design and weave. Lucilla de Vescovi is being booked for recitals, also for joint recitals with the Salzedo harp organizations. I. M.

Philadelphia Music Teachers' Alliance Opens Fourth Season

PHILADELPHIA, Nov. 3.—The Philadelphia Music Teachers' Alliance, organized in 1919 for the purpose of advancing

the standards of musical education, has begun its season. Meetings will be held on the second and fourth Tuesday mornings of each month at the Settlement Music School. The round-table discussions, music clinic demonstrations and free annual contests, open to the general public, have proved interesting features. The officers are Louis Lasson, president; Isadore Freed, vice-president; Anna R. Ruttenberg, financial secretary, and Clara M. Cohen, corresponding secretary.

On Monday evening, Oct. 29, the Kilbourn Quartet was heard in Kilbourn Hall in the Monday evening series of chamber music recitals given by the Eastman School of Music. The program consisted of a Haydn quartet, two movements from a quartet by Eugene Goossens and a Schubert quartet. The players are attaining an excellent ensemble and gave a spirited performance of all the numbers.

Characterizing George Eastman as one of the greatest organizing geniuses the world has known and commending him for his many philanthropies, especially the Eastman Theater and the Eastman School of Music, the officers and directors of the Motion Picture Theater Owners of America last evening presented to Mr. Eastman an engrossed testimonial of their esteem. The presentation was made by Michael J. O'Toole of Scranton, at a banquet in the Hotel Seneca, given to the visiting members of the Motion Picture Theater Owners of America by members of the Rochester Exhibitors' League.

ROTHWELL'S SUNDAY SERIES IS POPULAR

Los Angeles Chamber Music Society Produces New Work by Arthur Bliss

By Bruno David Ussher

LOS ANGELES, Nov. 3.—A very good attendance and cordial applause greeted the first of the Sunday afternoon popular concerts by the Philharmonic Orchestra under the leadership of Walter Henry Rothwell, at which an appealing program was brilliantly presented. Weber's "Oberon" Overture received a particularly fine performance, and two popular pieces in lighter vein had to be repeated. Lillian Bowles, soprano, was a highly pleasing soloist, and solo obbligatos by Ilya Bronson, first 'cellist, and Alfred Brain, the new first French horn player of the orchestra, evoked enthusiastic applause.

The Los Angeles Chamber Music Society on Oct. 26, gave the first American performance of Arthur Bliss' "Conversations," a suite for flute, oboe, violin and 'cello. Of the five movements, "The Committee Meeting," "In the Wood," "In the Ballroom," "Soliloquy" and "In the Tube at Oxford Circus," the first excels in clever humor, the second through delicate shading and poetry, while the third is an exquisite solo for oboe, lightly reminiscent of Bach, in pastore character. "Mme. Noy" by the same composer, for soprano, harp, flute, clarinet, bassoon, viola and violoncello, which had its American premiere under the same auspices last season, was repeated and most enthusiastically applauded. A Mozart Trio in E-flat for viola, clarinet and piano, and Beethoven's Piano Quintet, Opus 16, completed the program. The performers were: Sylvain Noack, violin; Emile Ferir, viola; Ilya Bronson, violoncello; Henri de Busscher, oboe; Blanche Rogers-Lott, piano; Andre Maquarre, flute; Pierre Perrier, clarinet; Alfred Brain, horn; Frederick Moritz, bassoon; Alfred Kastne., harp; and Monnie Hayes Hastings, soprano.

Mary Garden again thrilled Los Angeles in two recitals under the Behymer management. Gutia Cassini, 'cellist, and George Lauweryns, pianist-accompanist, were also greatly applauded.

Under the auspices of the Civic Music and Art Association a Mexican Band has been formed. Fifty volunteer musicians with Manuel Lucera as bandmaster, will play at least twice weekly at the Plaza. This is the largest all-Mexican band in the United States and promises to do good work.

CLEVELAND THROWS ITS CONCERT HALLS

Sokoloff Forces Arouse Enthusiasm — McCormack Opens Municipal Course

By Florence M. Barhyte

CLEVELAND, Nov. 3.—The Cleveland Orchestra's third brace of subscription concerts, on Thursday and Saturday, attracted the largest audiences of the season thus far. Nikolai Sokoloff has acquired considerable reputation as something of a specialist in the music of Brahms, in whose First and Second Symphonies he conducted the London Symphony with remarkable success in London last spring, and at these concerts he gave a superb performance of Brahms' "Tragic" Overture. Rimsky-Korsakoff's ever popular "Scheherazade" Suite also had a brilliant presentation. The soloist was Josef Hofmann, who aroused great enthusiasm by his musicianly interpretation of Beethoven's Fourth Piano Concerto.

Next Wednesday night, Nov. 7, Ernest Bloch, director of the Cleveland Institute of Music, will begin regular weekly rehearsals of the newly formed Cleveland Choral Society, which has developed out of the Institute Chorus and in cooperation with the Museum of Art. On Nov. 8 Mr. Bloch will go to New York to complete final arrangements for the first performance of his newest composition, a quintet for piano and strings, which is to be given at the first concert of the League of Composers on Nov. 11. His Hebraic Rhapsody, "Schelomo," was scheduled for performance in San Francisco yesterday for the third time in four years.

Announcement has just been made that Mr. Bloch will conduct a ten-lesson course in "Appreciation of Music" for students and others particularly interested in music. Beginning on Nov. 20, the lectures will be given on alternate Tuesday mornings at 11 o'clock. The Fugues of Bach's "Well Tempered Clavichord" will be studied for form, content and interpretation.

By request, Roger Huntington Sessions will begin on Nov. 13 a series of lectures on orchestral compositions. On Tuesdays preceding the concerts he will analyze and illustrate at the piano works to be performed by the Cleveland Orchestra.

Opening the Municipal Concert Course sponsored by Mayor Kohler and managed by Lincoln Dickey, John McCormack attracted an audience of 11,400 persons to the great Public Auditorium on Sunday afternoon, Oct. 28. His program ranged from Bach and Handel, by way of Schubert and groups of Irish folk-songs which he sings so inimitably, to such men of today as Gustav Holst, Edwin Schneider, Stanley Dickson and Walter Kramer. Mr. McCormack was in fine voice and was compelled to add many encores. Edwin Schneider, at the piano, was a discreet and understanding accompanist, and Lauri Kennedy, 'cellist, as assisting artist showed himself a capable musician.

The Cleveland Opera Company followed up its successful presentation of "Trovatore" with excellent performances of "Faust" at Masonic Hall on Oct. 26, 27 and 28. Elizabeth Amsden as *Marguerite*, Ralph Errolle as *Faust*, Francis J. Sadlier as *Mephistopheles*, Janet Watts as *Siebel*, Leo Bartunek as *Valentine*, Annette English as *Martha* and William Taylor as *Wagner*, all sang and acted their parts in admirable style. Chorus and orchestra achieved excellent results under the able leadership of F. Karl Grossman. For the company's second series, scheduled for Feb. 28 to March 2, it plans the first performance of Francisco B. De Lone's "Alcala," followed by "Rigoletto."

Marcelle Privat, mezzo-soprano, of the faculty of the Cleveland Institute of Music, gave her first local recital on the evening of Oct. 30. In arias by Falloni, Lotti, Gluck, and Debussy, and songs by Schumann and Brahms, Miss Privat disclosed a beautiful voice, well trained and employed with nice understanding. Ruth Edwards was at the piano.

Paul Althouse opened his concert season at the National American Music Festival in Buffalo, where he sang on Oct. 1. He appeared in Milton, Pa., on Oct. 4.

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People and Events in New York's Week

D'Alvarez Acclaimed in London on Eve of Her Departure for America



© Photo by George Maillard Kesslere
Marguerite D'Alvarez, Contralto

Two days before sailing from England on the Majestic on Oct. 31, Marguerite D'Alvarez, contralto, was given an ovation in her third London recital in Queen's Hall. She has long been a great favorite in London and on this occasion was heard by an audience that filled the auditorium. Her first concert on June 14, was a triumphant success, and at her second recital on July 10, she was demonstratively received in the presence of the King and Queen. Following a vacation in Marienbad, she was induced to delay her departure for America long enough to give a third program. Mme. D'Alvarez will begin her tour of this country with a New York recital on Nov. 20.

Klibansky Pupils Engaged for Opera

Mizzi Delorm and Walter Jankuhn, pupils of Sergei Klibansky, have been engaged for a series of performances in the leading rôles of "Hannerle," a collection of Schubert melodies after the manner of "Blossom Time," to be given at the Brooklyn Academy of Music on the evenings of Nov. 14, 15, 16 and 21. Elizabeth Carpenter, another pupil, has been re-engaged as vocal instructor at Wesleyan College in Macon, Ga. Ludwig Eybisch is singing leading tenor rôles at the opera in Dresden, Germany. A. Marentze Nielsen has been engaged to teach singing at the Music School Settlement in New York and will also have charge of the dramatic department. Mr. Klibansky is preparing a series of recitals by his pupils, beginning the middle of November.

Sue Harvard Sings Welsh Songs for Lloyd George

Sue Harvard, soprano, recently sang to an audience of 6000 persons in the Syria Mosque, Pittsburgh, at a meeting given in honor of Lloyd George. In addition to a group of Welsh ballads, Miss Harvard sang Terry's "The Answer" and "Coming Home." On the same day she sang at a luncheon given for Mrs. Lloyd George, and at a banquet attended by the ex-Premier in the evening. She has been engaged as soloist with the Detroit Symphony in a performance of the "Messiah," and will open the concert course of the Mozart Club, New York, at the Hotel Astor on Dec. 18. She gave a recital in East Chicago on Sept. 29, and was immediately booked for a return engagement in the spring. She will appear for the third time as soloist for the Youngstown, Ohio, Glee Club during the season.

Schola Cantorum Sponsors Lecture-Musicales

Besides the two regular subscription concerts which the Schola Cantorum, Kurt Schindler, conductor, will give this winter, there will be a series of four lecture-musicales on different phases of modern music, and a concert of music

for the harpsichord. The first lecture will be by Eugene Goossens on "Modern English Music," at the home of Mrs. John Sanford on the afternoon of Nov. 20. John Barclay will assist. Two lectures will be by Mr. Schindler, one on the music of Stravinsky, de Falla, Bartok and Pizzetti, and the other on songs of Spain, Portugal and Brazil, with Vera Janacopulos, soprano, assisting. The fourth lecture will be on "Japanese and Chinese Music" by Henry Eichheim, assisted by Mrs. Eichheim. The series will be given under the auspices of the Advisory Council, which consists of Howard Brockway, F. H. B. Byrne, John Alden Carpenter, Rev. Winfred Douglas, Rubin Goldmark, Wilfried Klamroth, Leopold Stokowski, Thomas Whitney Surette, Herbert Witherspoon and Alice Preston.

GALLI-CURCI ON TOUR

Will Join Chicagoans in December and Metropolitan Opera in January

Beginning her concert season the middle of last month with a recital at the Metropolitan Opera House, Amelita Galli-Curci has appeared in many of the larger cities of the East and Middle West and has again demonstrated her ability to interest the public through the beauty of her voice and impeccable artistry. In Cleveland it was necessary to transfer her recital from Masonic Hall to the new municipal auditorium, which has a seating capacity of 10,000 persons, in order to satisfy the demand. Other places which have welcomed her with undiminished popularity are Chicago, Pittsburgh, Cincinnati, Indianapolis, Toledo, Providence, Bethlehem, Trenton, Ann Arbor, Auburn and Boston. During the remainder of this month she will sing in Philadelphia, Ontario, Richmond, Ind.; Des Moines and Green Bay.

Mme. Galli-Curci will rejoin the Chicago Civic Opera Company on Dec. 1, and will be engaged with this organization until the second week in January. She will then take her place as a member of the Metropolitan Opera Company until the middle of February, following which she will undertake a concert tour of three and a half months duration. Mme. Galli-Curci will be heard at the Metropolitan this season in the principal rôle of Rimsky-Korsakoff's "Coq d'Or," in addition to other favorite rôles.

Artists Appear in Noon-Day Recital in Aeolian Hall

The noon-day musicale in Aeolian Hall under the direction of Frank LaForge and Ernesto Berumen on Nov. 2, brought forward Grace Divine, contralto, in a telling presentation of Coquard's "Plainte d'Ariane"; Grace Dams, soprano, in two songs by Wintter Watts, "Love Has Wings" by Rogers, and "The Answer" by Terry; Mary Frances Wood, pianist, in works by Handel, Beethoven and Brahms; Valeriano Gil, tenor, in three Spanish songs, and Doris Doe, contralto, in Verdi's "O Don Fatale." There were also reproductions on the Duo-Art of numbers played by Ignaz Friedman, Mr. Berumen and Granados, and by special request, a waltz recorded by Paderewski. All the artists received much applause from a good-sized audience and several encores were demanded. The accompanists were Hugh Porter, Cornelius Van Rees, Merta Work and Charles King. At the request of the WJZ radio station, the program was broadcast.

H. C.

Lenox Quartet to Play Novelty

The Lenox String Quartet will give the first of its pair of subscription recitals in New York in Aeolian Hall on the evening of Nov. 19. The program will include a Mozart Quintet for two violas, two violins and 'cello, also the American première of a new work. On Jan. 2 the Quartet will have the assistance of Harold Bauer in the performance of the new quintet by Ernest Bloch. Forthcoming engagements for the ensemble include concerts in Morristown, N. J.; Richmond, Va.; Farmington, Conn.; Stamford, Conn.; and Bridgeport, Conn.; at the Spence School in New York and for the League of Composers. In February and March, concerts are scheduled in cities of Ohio, Michigan, Missouri, Nebraska, North and South Dakota and Minnesota.

Germaine Schnitzer, Now Touring in Europe, Will Return Here in December



Photo by Ira L. Hall's Studio
Germaine Schnitzer, Pianist

Germaine Schnitzer, pianist, who is making a European concert tour prior to her appearances in America, is meeting with enthusiastic receptions, according to reports from abroad. Her opening concert was given with the Philharmonic Orchestra of Christiania, Norway, on Oct. 5, when she played the Mozart F Flat Concerto. At Bergen, Norway, her performance of the Liszt E Flat Concerto was greeted with a public demonstration that resulted in her immediate re-engagement by Conductor Heyde. For her second performance Mme. Schnitzer played two concertos, repeating her success. Her tour will include appearances with orchestra in Vienna, Budapest, Stockholm, Prague and Paris. She will return to the United States in December and will open her tour with a recital in Providence, R. I., on Dec. 5. Her New York recital will be given on Dec. 16.

City Music League Sells Many Concert Tickets to Students

The City Music League of New York, which recently opened offices in the Fisk Building, has begun the sale of concert tickets at reduced rates to students who register. Several hundreds of tickets were sold during the last week, according to a recent statement by the management. It is essential that students present credentials when registering. Tickets at special rates are available to all such applicants, and are on sale usually two weeks before the concert. These should be secured as early as possible, as the League is required to make a report of its sales before the concert.

Brooklyn Opera Company Gives Three Operas at Academy of Music

The Brooklyn Grand Opera Company Alfredo Salmaggi, director, presented Verdi's "Trovatore" in its first performance of the season at the Academy of Music on the evening of Oct. 24. The principal rôles were sung by Rosa Righi Busca, Gertrude Wieder, Fortunato De Angelis, Alfredo Zagaroli and Giuseppe Benedetti. Salvatore Avitabile was the conductor. "Cavalleria" and "Pagliacci" were given on the following night.

Henry Cowell to Play Own Works

Henry Cowell, an American pianist now in Europe, will return here about the first of the year and will give a program of his own compositions in Carnegie Hall early in February. He will play in London on Dec. 10. He was successful in recital in Munich on Oct. 11.

N. Y. Piano Conservatory Opens Season

The New York Piano Conservatory and School of Affiliated Arts has opened studios in Carnegie Hall, with branches in Montclair, N. J., Nyack, N. Y., Jackson Heights and Sayville, L. I. A. Verne Westlake, concert pianist, is director,

and Meredith Manning, secretary. Preparatory and advanced courses are offered in piano, harmony, composition, voice, organ, violin and languages. The Montclair branch is in charge of Blende Carlberg; the Jackson Heights branch is conducted by Maude Tucker Doolittle; the Sayville branch by Wesley M. Biggs; and the Nyack branch by Mr. Manning. The opening program of the season was given in the Nyack High School Auditorium recently. Mr. Westlake played numbers by Chopin and Paganini-Liszt and Joseph Kulmayer, violinist, was heard in the Vivaldi A Minor Concerto, and numbers by Auer, Hubay, Kúzdó and Kreisler.

TO TRAIN N. Y. CHILDREN

American Orchestral Society Will Give Five Events Under Schelling

Details of a series of five concerts for children to be given by the American Orchestral Society under the direction of Ernest Schelling, in cooperation with the New York Philharmonic, were announced last week by Mrs. E. H. Harriman, founder of the former organization. The programs will be given on Monday afternoons in January, February and March.

Mrs. Harriman announces that the object of the series is to give children their first steps in a musical training. "Mr. Schelling is arranging unusual programs," says Mrs. Harriman, "with hundreds of screen pictures to illustrate the music and win the audiences by ear and eye."

"The old idea that some children are born with an ear for music and some without is incorrect. Every normal child has a true ear, as well as a pure mind, and also possesses an imagination which delights in spiritual and mystical things. Music opens the door to the unutterable realms, and this music lasts when the fairyland of childhood vanishes."

"Why not give every child the joy of music and let Mr. Schelling lay the foundation for a thorough understanding of this art and this enduring delight? Music talks to us when language fails."

Levenson to Present "First Time" Works in Concert

The recital of compositions by Boris Levenson, Russian composer, in Aeolian Hall on the evening of Nov. 18, will bring the first performance of several novelties. These will include a lyric poem "Dreams of Youth" and two movements from a Quartet in B Flat, played by the Russian String Quartet; "The Sad Birch Tree," sung by Dmitry Dobkin, tenor; Rondino-Scherzino, played by Vladimir Graffman, violinist; "Russia" and "Three Wide Roads" sung by Semeon Jurist, bass, and excerpts from the opera, "The Last Samaritan," sung by Mr. Jurist, Mr. Dobkin and Nina Gordani, soprano. Diana Graffman, pianist, will assist the composer in a piano duet arrangement of his Oriental Dance Ballet. The members of the Russian String Quartet are Mr. Graffman, B. Kreinin, R. Bromstein and L. Bukinick.

Pleiades Club Holds Meeting

The Pleiades Club held its first meeting of the season at the Hotel Brevoort on the evening of Nov. 4. Howard Nieman, newly elected president of the club, presided, and Acting Mayor Murray Hulbert of New York was the honorary toastmaster. The guests of honor included Cyril Maude, English actor; Gina Ciaparelli Viafora, soprano and vocal teacher; Maria Luisa Escobar, soprano, and Michel Hoffman, violinist. A musical program was given in which several of the guests participated.

Rothafel Addresses Bayonne Club

S. L. Rothafel, director of the Capitol Theater, spoke before an audience of 500 at a meeting of the Women's Club in Bayonne, N. J., recently. Following his address on the importance of motion pictures in education, a short musical program was given by William Robyn. Florence Mulholland and William Axt, Capitol artists whose work has become known to residents of Bayonne through the medium of the radio.

[Continued on page 39]

N. Y. People and Events

(Continued from page 38)

SPONSORS FREE CLASSES

Symphony Society Begins Educational Program in City Schools

The Symphony Society, through its educational department, began last week its series of classes in musical instruction for the pupils of the New York public schools. First-instrument players will conduct weekly classes, each class being open to six of the best players on their respective instruments selected from the high school orchestras. The educational committee, of which Mrs. Charles P. Howland is chairman and Mary Jap Schieffelin executive secretary, is working in cooperation with George Gartlan, director of music, to encourage members of the high school orchestras in a better understanding of their respective instruments.

The various classes will be conducted by Gustave Tinlot and Ernest La Prade, violinists; Pierre Mathieu, oboe player; Morris Tivin, double bass; Vladimir Drucker, trumpeter; George Barrère, flautist; A. Duques, clarinetist; René Pollain, viola player; Lucien Kirsch, cellist; Santiago Richert, trombone player, and Karl Glassman, tympanist.

New York Philharmonic to Broadcast Ten Educational Concerts

The New York Philharmonic will broadcast its series of ten educational concerts from Carnegie Hall through wireless station WPAF, according to announcement made last week by the radio company. The project has been made possible through the co-operation of Clarence Mackay, Frederick A. Juilliard and Mrs. E. H. Harriman. The series will also include lectures on music delivered by Daniel Gregory Mason at school centers and special concerts for children by the American Orchestral Society. The Philharmonic's events at Carnegie Hall will include five Monday evening concerts, four to be led by Willem van Hoogstraten on Nov. 12, Dec. 3 and 17 and Jan. 21; one Monday evening event led by Henry Hadley on Dec. 31 and five Wednesday evening concerts, conducted by Willem Mengelberg on Jan. 30, Feb. 6 and 27, March 9 and April 2.

Florence Otis Sings Warford Song

Florence Otis, soprano, pupil of Claude Warford, recently returned from several months abroad. She was soloist at the exhibition of the National Association of Women Painters and Sculptors on Oct. 26. Her program included Mr. Warford's "Dream Song" and Ralph Cox's "On the Road to Spring," both dedicated to the singer. The composers were at the piano for their respective songs. Other artists from the Warford Studio who appeared for the Association were Katharine Timpson and Marion Callan, sopranos; Mary Davis, contralto, and Joseph Kayser, baritone. Willard Sektberg was the accompanist.

Devora Nadworney to Be Heard in Tour of East and Middle West

Devora Nadworney, contralto, who was successful as one of the principal soloists at the recent Maine Festival in Bangor, will leave New York shortly to fulfill a series of important engagements in the East and Middle West. Miss Nadworney appeared at the festival both in concert and in the performance of Gounod's "Faust," in which she sang the rôles of *Marta* and *Siebel*. She is an American, born of Russian parents, and received her education in New York, having graduated from Hunter College, where she worked under the direction of Dr. Fleck. She has studied with several New York teachers and coaches and has acquired a repertoire of twelve operas.

Mrs. Joline Gives Rare Instruments to Barnard

A rare collection of old musical instruments has been presented to Barnard College by Mrs. Adrian Hoffman Joline, according to an announcement made last week by Walter Henry Hall, professor

of church and choral music at Columbia University. The gift was made with the object of inspiring Barnard students to create original music. Mrs. Joline stated in a letter to Virginia C. Gildersleeve, dean of the college. The collection, said to be one of the finest in the United States, includes examples of the virginal, the clavichord and the harpsichord. There is a Clementi piano of 1810 and an Octavino made in Italy in 1550. The collection includes a French harp of the period of Louis XVI and an Irish harp of the time of George IV, the latter ornamented with painted shamrocks. There are examples of an early sixteenth century viola da gamba and viola d'amore. Another treasure of the collection is a large illuminated manuscript of the Roman Mass, set in plainsong, with miniatures depicting scenes from the life of St. Francis d'Assisi, believed to be the work of Nicola di Ser Sozzo.

Henry Holden Huss Opens Season

Henry Holden Huss, composer and teacher of piano, and Hildegard Huffmann Huss, teacher of voice, have returned from their estate on Lake George, where they conducted a successful summer teaching course. Two recitals were given in September for their scholarship fund, the soloists being Ethel Grow, contralto; Ruth Kemper, violinist; Harriette Pierdon and Georgette Bushman, pupils of Mrs. Huss, and Edmund Nasadowski and Charles Ames, pupils of Mr. Huss. Among the professional students of Mrs. Huss during the summer were Mrs. Jenness Jones, vocal teacher of Shreveport, La., and Florence Brock, Mrs. Olin Oden and Nellie Norton of New York. Mr. Huss will be at the piano for a performance of his violin sonata by Jerome Goldstein in Aeolian Hall on Nov. 14.

Burnham Pupil Gives Recital

Mary Gibson Stowe, pianist, gave a recital in the Fifth Avenue Studios of her teacher, Thuel Burnham, on the afternoon of Oct. 20, and in a difficult program revealed her powers of technique and interpretation. She was formerly associated with her sisters in conducting Rye Seminary, and has gained a reputation as a teacher of piano. Her playing was well received by an audience that filled the rooms and demanded several encores. She was assisted by Maud Morgan, harpist, who was applauded in several numbers.

Proschowsky Begins Lecture Series

Frantz Proschowsky gave his first studio lecture on Friday afternoon of last week before an audience of good size. This was one of a series of lectures which Mr. Proschowsky will give on the first and third Friday afternoons of each month during the season. They are designed to present in concise form many of Mr. Proschowsky's ideas on singing. Mr. Proschowsky, at his first lecture, spoke for a half-hour on certain fundamentals of good singing. A half-hour was then devoted to answering questions. The talk was interesting and instructive and left the hearers deeply impressed.

Graveure to Sing "Elijah" in First Concert of Oratorio Society

Mendelssohn's "Elijah," announced by the Oratorio Society for Nov. 21 as the first event of its season, will bring forward as soloists Louis Graveure, baritone; Ruth Rodgers, soprano; Lillian Gustafson, soprano; Marjorie Squires, contralto, and Richard Crooks, tenor. It was in the rôle of *Elijah* that Mr. Graveure achieved an outstanding success on the occasion of his first appearance with the society in 1917. In the other concerts of the year, Mr. Stoessel will have the assistance of Ethyl Hayden, Amy Ellerman, Arthur Hackett, Richard Hale, Olive Marshall, Helena Marsh, Judson House and William Gustafson.

Many Cities Hear Ruth Kinney

Ruth Loyd Kinney, contralto, pupil of Adelaide Gescheidt, began her season with three appearances in Philadelphia, followed by three in Harrisburg. In the course of one week in October, she appeared with Dr. Sigmund Spaeth, lecturer, and Hans Barth, pianist, before audiences estimated at more than 100,000 in all in Washington. Following a private recital in Atlantic City, Miss Kinney

again appeared with Mr. Barth and Dr. Spaeth in concerts in Muskegon and Grand Rapids, Mich. Future engagements include concerts in Philadelphia, a joint recital with Ulyra Reed-Skibinsky in Doylestown, Pa.; joint appearances with Alexander Gunn in Buffalo during the week of Nov. 11; and recitals in Hartford and Springfield, Mass., Washington and New York.

Rex Tillson Will Range from Wagner to Debussy in Lectures on Opera



Rex Tillson

Rex Tillson, accompanist and coach, will be heard this season in a series of opera talks, which he illustrates vocally and at the piano. The Wagnerian operas form the major portion of Mr. Tillson's repertoire and others in the list are "Boris Godounoff," "Pelléas et Mélisande," "L'Amore de Tre Re" and "Habanera." Special programs for children will also be given, the subjects for these talks being "Hänsel und Gretel," "Königskinder," "Lohengrin" and "Parsifal." Five years of operatic study in Italy have equipped Mr. Tillson for his work.

Witherspoon Begins Teachers' Class

Herbert Witherspoon was scheduled to begin his teachers' class in his studio on the afternoon of Nov. 8. The course will consist of twenty meetings, at which Mr. Witherspoon will give explanatory talks on his method of teaching, illustrating various points in each lecture. Members of the class will be provided with copies of Mr. Witherspoon's own exercises, and much of the material given will be taken from a book, which he expects to have published in the spring.

Calvé Will Sing Own Lyric

In her first New York recital in Carnegie Hall, on the evening of Nov. 13, Emma Calvé will sing a song by John Alden Carpenter for which she wrote the words. Following this recital, which will be for the benefit of the Bethany Day Nursery, she will leave for a tour of Canada, returning to New York by way of Burlington, Vt., where she will give a recital.

Irvington Club Hears Viafora Pupil

Cuni Berti, soprano, pupil of Gina Viafora, gave the program at a recent meeting of the Woman's Club of Irvington, N. J. She was heard in songs and a Verdi aria, the latter given in illustration of a paper read by one of the members on the life and accomplishments of the composer. Miss Berti was cordially received, and had to add several encores.

Emily Day Heard in "Traviata"

Emily Day, coloratura soprano, took the leading rôle in a performance of "Traviata" in Catskill, N. Y., on Oct. 26. Alfonso Romero, tenor, and Cesare Borzio, baritone, were also in the cast. J. M. Acuna conducted the orchestra.

Milo Miloradovich, soprano of the Wagnerian Opera Company, will be heard in concert under the direction of Management Ernest Briggs, Inc.

LINERS BRING ARTISTS

Prominent Musicians Still Among Late Arrivals from Europe

Frieda Hempel, soprano, who has been passing her holidays in Europe and also fulfilling concert engagements there, arrived in New York on the Majestic last week. Miss Hempel began her season with a Jenny Lind concert in Lynn, Mass., and eighty concerts will keep her busy until May, when she returns to Europe in time for engagements in London. Also aboard the Majestic were Coenraad V. Bos, accompanist, who went to England expressly to appear with Mme. Hempel in Manchester and London.

Nansi Richards, harpist, and Iwan d'Archambeau and Alfred Pochon, members of the Flonzaley Quartet, were on the same boat. On the Leviathan was Vincente Bori, pianist, and on the Berengaria, Roland Hayes, American Negro tenor, who has been appearing in concert in Europe. These boats docked on Nov. 2.

On the Olympic were Marguerite D'Alvarez, contralto; Vladimir Rosing, tenor and director of the School of Opera at the Eastman School of Music, Rochester, N. Y., and Mrs. Reginald de Koven.

Singers and Cellist Heard at Rivoli

The music program at the Rivoli Theater during the week of Nov. 4 included Haydn Wood's "Roses of Picardy," sung by Miriam Lax, soprano, and Adrian da Silva, tenor, and two cello solos by Ennio Bolognini, Schumann's "Träumerei" and "Basque Airs." A dance divertissement was given by Paul Oscar and Miss Marley. The Rivoli Orchestra was led by Irvin Talbot and Emanuel Baer. Frank Stewart Adams and J. Van Cleft Cooper played organ numbers. At the Rialto Theater Helen Sherman, coloratura soprano, sang the Shadow Song from Meyerbeer's "Dinorah." Hugo Riesenfeld and Willy Stahl conducted the orchestra alternately.

Mrs. Bready Lectures on the "Ring"

Mrs. George Lee Bready, opera recitalist, will give the last two in the series of four recitals at the home of Irenée Dupont in Wilmington, Del., on the afternoons of Nov. 14 and 20. She is devoting the series to Wagner's "Ring." Other forthcoming engagements include two at the American Institute of Applied Music on Nov. 23 and Dec. 5; before the members of the Chaminade Club in Yonkers on Dec. 4, and before the Opera Club in New York the latter part of December.

New York College Secures Four Vocal Scholarships

The New York College for Music announces that Adolf Becker, president of the Becker Steel Company, has donated six free scholarships in the vocal department. Competition for the scholarships is open, and auditions will be held daily from 2 to 4 o'clock during November at the college.

New Music School Opens in Bronx

The Raphael School of Music, the first of its kind in the Bronx, was opened this month at 2388 Valentine Avenue. The director is Clara Feigin Raphael, pianist and teacher. All branches of music will be taught, as well as esthetic dancing, languages, dramatic art and elocution. Among the faculty members are Clemente de Macchi, vocal instructor and coach, and Rudolf Larsen, violinist.

Soder-Hueck Pupils Heard

A lecture recital given by pupils of Ada Soder-Hueck recently in her Metropolitan Opera House studios brought forward Frieda Muller and Gertrude Hornlein, sopranos, and Rita Sebastian, contralto. Mme. Soder-Hueck demonstrated her method of teaching. Miss Muller sang an aria from "Figaro"; Miss Sebastian, arias from Mendelssohn's "St. Paul" and "Samson et Dalila," and Miss Hornlein, Schubert's "Ave Maria" and "Night Wind" by Ernest Ball.

Ruth Rodgers, soprano, has been engaged for a solo appearance with the Oratorio Society of New York this winter.

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Marie Sundelius Finds Stockholm Progressive in Opera



MARIE SUNDELIUS AND THE LEADING SINGERS OF THE STOCKHOLM OPERA

The Group Photograph Was Taken at a Dinner Given the Metropolitan Soprano by the Soloists' Club of the Royal Opera, After Her Last Appearance There. Mme. Sundelius Is in the Center of the Group. To Her Left Are Wickman, Conductor, and Ake Wallgren, Bass. To Her Right Are Jarnefelt, Conductor, and Göta Yungberg, Soprano. Seated on the Floor in the Center Are Stiebel, Baritone, and Stockman, Tenor. Standing Behind Her Are Greta Soderman, Soprano, and Mme. Sundelius' Husband. Standing Third from the Right in the Last Row Is André, Famous Stage Director, and Second from the Right in the Second Row Is Todsén-Larson, Wagnerian Dramatic Soprano. The Studio Portrait Is a New Study of Mme. Sundelius

THACK of progressiveness in most opera houses provides an annual subject for critical polemics. The opera, we hear, even though it be advanced enough to produce new works on occasion, still clings to storehouse scenery and obsolete methods of stage direction. The lighting and general equipment in use in most of the great opera houses would not be tolerated in any first-rate theater, and the stage sets still belong to the school of tawdry realism. But the Royal Opera at Stockholm is one of the outstanding exceptions to the rule, and Marie Sundelius of the Metropolitan, who has just returned from a series of guest performances and a concert tour in Sweden, tells of the artistic progress of the opera there.

"The productions at the Royal Opera in Stockholm," she says, "are distinctly modern. They follow the advanced school of the theater. They are not, however, modern just for the sake of being modern. They use artistic discrimination. They do not give expressionistic productions of operas which would not fit into such settings. But when they have a opportunity to interpret an opera through the new art, they welcome it."

Chicagoans Seat Sale Breaks Records

CHICAGO, Nov. 3.—The subscription sale for the 1923-1924 season of the Chicago Civic Opera Company has broken all records, being thirty per cent larger than last season. This, says the auditor, Jesse D. Scheinman, is phenomenal, as an increase of ten per cent would have been considered big.

"Music is, of course, the primary consideration, but not the only one. The opera is run like a theater. Attention is given to every detail of stagecraft. When, for example, an opera is produced in the expressionistic style, everything conforms to that style. The make-up is not realistic, but exaggerated and yet completely in character. They are interested in the art of make-up, in stage settings and, above all, in the stage as well as the musical direction. The opera singers must be actors, and they are directed as if they were. André, who was engaged to produce 'Mefistofele' in Milan, is the stage director there."

Singers with Big Voices

The singers, Mme. Sundelius says, follow the German tradition in their work, and they all have big, powerful voices. "I never heard so many big voices in my life. They are so full and carry so far. Ake Wallgren, the bass, has a voice that almost thunders, it is so huge, and Todsén-Larson, the dramatic soprano who sings all the Wagnerian rôles, also has a powerful voice and a very beautiful one. They have a remarkable collection of singers in Stockholm. You know, you wouldn't think it, but the Swedes are very musical."

Although she was born in Sweden, Mme. Sundelius was continually surprised at the musical attitude of the nation. "It is a little terrifying when you first get up to sing. They are so extremely polite and reserved. They sit there, calmly judging you, exhibiting no emotion. You don't know what impression you are making. And then suddenly, if they like you, they burst forth into such torrents of enthusiasm as I have seldom seen. They rush up to the platform and cheer and demand encore after encore. And then they come again and again. You see the same faces at all your performances. You begin to recognize them. You can sing ten times in twenty days, as I did in Stockholm, and they'll come every time."

On her concert tour Mme. Sundelius introduced some American notions, which Sweden accepted immediately.

"In America," she explains, "I always sing folk-songs as encores and sometimes in a separate group. Naturally I use Scandinavian folk-songs because they have not been overdone. In Stockholm, for my first concert, I planned to give some Swedish folk-songs. My accompanist told me I couldn't do it, that one didn't give that kind of music at serious concerts and that of course I wanted to be taken seriously. But I had seen so many novelties that I felt like trying some myself. I sang the folk-songs, and the audience was delighted. The critics stamped the idea with their approval, and after that I had requests to put folk-songs on all my programs."

"They have a great respect for American singers and American training in Sweden. You see many come to Stockholm and none of us let them forget that we studied in America. And they have a standard of judgment. They hear everything. I saw Max Reinhardt's production of 'Orpheus in the Underworld' in Stockholm and I heard Battistini there. Music in Sweden is as varied and almost as plentiful as it is in America."

In her concert tour of the country Mme. Sundelius sang not only in Stockholm and Gothenburg, but in the four other large cities. "You wouldn't think they were cities. They are just little places but in Sweden they are big cities. I sang eight performances of opera in Stockholm in four rôles. I began and ended with *Mimi*. And I did *Marguerite*, *Micaela* and *Sophie* in 'Rosenkavalier.' I also gave two concerts there and ten more in the other cities, all in a few weeks' time. It's as heavy a schedule as you get in America."

Royal patronage in Sweden encourages the cause of music. King Gustave is an inveterate concertgoer and con-

tinually shows his appreciation of music. He heard Mme. Sundelius at her first appearance at the opera in Stockholm as *Mimi* in "Bohème" and conferred on her the "Litteris et Artibus" medal, a personal decoration of the king given only to artists and writers. Only about twenty-five women have received it, among them Julia Claussen, Selma Lagerlöf and Ellen Key.

The New Spirit in Opera

But Mme. Sundelius did not admire the Swedish people just because they were so attentive to her. She was interested in their ability to harmonize the composite parts of the opera, to express the spirit of the music in the production. "The direction, even the stage business, was not incidental; it contributed to an understanding of the whole work. In 'Carmen,' for instance, they added scenes to the production and gave a new interpretation to the opera."

"Sometimes," she admitted, "they were a little too modern for me. They frightened me. But that's better than a stodginess that bores you." Stockholm has conscientiously tried to make its opera follow the spirit of the times. It is as much as the theater a place for experiment, for the discovery of new beauties, not for a pedantic adherence to the past.

HENRIETTA MALKIEL.

DES MOINES, IOWA, Oct. 27.—Tito Schipa, tenor of the Chicago Civic Opera, appeared as soloist in the second concert of the Ogden Series and was acclaimed in a fine program.

Leonard Lewis, American baritone, has been booked by his manager, Annie Friedberg, to give a recital at Middletown, N. Y., on Jan. 11.

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